St. Goodhurst.
March 28. 1884

CATALOGUE

OF

THE CHOICE COLLECTION

OF

ENGRAVINGS AND ETCHINGS

FORMED BY THE LATE

ST. JOHN DENT, ESQ.

WHICH WILL BE SOLD BY AUCTION,

(*In accordance with the Will of the Deceased*)

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR HOUSE, No. 13, WELLINGTON STREET, STRAND, W.C

On FRIDAY, the 28th day of MARCH, 1884, and Six following Days,

AT ONE O'CLOCK PRECISELY EACH DAY.

May be Viewed Two Days prior, and Catalogues had.

DRYDEN PRESS: J. DAVY & SONS, LONG ACRE, LONDON, W.C.

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.

II. No person to advance less than 1*s.*; above five pounds, 2*s.* 6*d.*; and so on in proportion.

III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.

IV. The purchasers to give in their names and places of abode, and to pay down 5*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased to be immediately put up again and re-sold.

V. The Sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated or errors of description.

VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON and HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON and HODGE will have the option of re-selling the lots uncleared either by public or private sale, without any notice being given to the defaulter.

VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale, may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,

13, *Wellington Street, Strand.*

NOTICE.

THE COLLECTION OF PRINTS now offered for sale was formed with great judgment and consummate taste, and in consequence of the almost uniform perfection as to condition and impression which distinguishes the Prints, the compiler of the Catalogue has waived the practice of applying terms of special praise.

Throughout the Catalogue, where practicable, the names of the various Collections through which the Prints have passed are given.

CATALOGUE

OF

THE COLLECTION OF

ENGRAVINGS & ETCHINGS,

FORMED BY THE LATE

ST. JOHN DENT, ESQ.

FIRST DAY'S SALE.

(The numbers in parentheses, unless otherwise expressed, refer to Bartsch's Peintre-Graveur).

JAN VAN AKEN.

LOT

1 VIEWS ON THE RHINE (18-21), *uniform set* 4

Collection—Maberly.

CHERUBINO ALBERTI.

2 HOLY FAMILY, after Raphael (33), *proof before letters.* STATUE OF THE MADONNA AND CHILD in a niche (34) 2

3 AN ANGEL FLYING (140). ST. FRANCIS OF ASSISI RECEIVING THE STIGMATA (56). 2

Collection—P. Mariette, 1661.

4 ST. CATHERINE OF SIENA IN ECSTASY (60), *first state before the address, cum privilegio* 1

HEINRICH ALDEGREVER.

5 THE HISTORY OF ADAM AND EVE (1-6), *uniform set complete* 6

6 ADAM AND EVE STANDING, 1551 (7-8) 2

7 ADAM AND EVE STANDING, 1529 (11-12) 2

8 THE HISTORY OF LOT (14-17), *the set complete and uniform* 4

9 THE JUDGMENT OF SOLOMON, 1555 (29) 1

10 JUDITH with the Head of Holofernes in a dish, 1528 (34) 1

11 THE HISTORY OF SUSANNAH, 1555 (30-33), *uniform set* 4

12 BATHSHEBA IN THE BATH, 1532 (37) 1

13 THE ANNUNCIATION, 1553 (38) 1

14 THE NATIVITY, 1553 (39) 1

15 THE VIRGIN SEATED, 1527 (55) 1

16 TARQUIN AND LUCRETIA, after George Pencz, 1539 (63) 1

17 JASON AND MEDEA, 1529 (65) 1

18 RHEA SYLVIA (66) 1

19 MUTIUS SCÆVOLA, 1530 (69) 1

20 THE PLANETS, 1533. APOLLO (74). MARS (76). MERCURY (77). SATURN (79), *incomplete, wanting three* 4

21 THE LABOURS OF HERCULES (83-95), *set complete and uniform* 13

22 HERCULES AND ANTÆUS, 1529 (96) 1

23 FAITH, 1528 (131) 1

24 INTEMPERANCE, 1528 (132) 1

25 STRENGTH, 1528 (133) 1

Collection—P. Mariette, 1669.

26 THE MONK AND THE NUN, 1530 (178), *very rare* 1

27 NIGHT, 1553 (180), *very rare* 1

£30. 0 0 — 28 JAN VAN LEYDEN, 1536 (182), *extremely rare* 1 W. Davidson —

29 BERNARD KNIPPERDOLLING, 1536 (183) 1

10.15.0 *Collections—P. Mariette*, 1668, *Ottley*, *McIntosh*. Dantos .

30 HEINRICH ALDEGREVER at the age of 37 (189) 1

Collection—Brooke.

31 TWELVE CHILDREN DANCING IN A CIRCLE TO THE VIOLIN AND TRUMPET (252) 1

32 PANEL OF ORNAMENT with mask, 1552 (285) 1

33 PANEL OF ORNAMENT with male and female satyrs, 1553 (287) 1

JAN ALMELOVEEN.

34 THE LITTLE CHURCH, after Herman Saftleven 1

ALBRECHT ALTDORFER.

35 JUDITH with the head of Holofernes (1)

36 SAMSON AND THE GATES OF GAZA (2) 1

37 THE REPOSE IN EGYPT (5) 1

38 THE CRUCIFIXION (8) 1

39 THE MADONNA AND CHILD (15) 1

40 ST. JEROME STANDING, READING (21) 1

41 ST. JEROME ACCOMPANIED BY THE LION (22) 1

42 THE NUN IN THE CLOISTER (24) 1

43 MERCURY STANDING IN THE SEA (29) 1

44 TRIUMPH OF NEPTUNE (3) 1

45 MUTIUS SCÆVOLA PLACING HIS RIGHT HAND IN THE FIRE (40) 1

46 LUCRETIA STABBING HERSELF (42) 1

47 THE VIOLIN PLAYER (54) 1

48 A NAKED WOMAN STANDING UPON A STAR (58) 1

JOST AMMAN.

49 ADMIRAL GASPAR DE COLIGNY, 1573, with vignette of the Massacre of St. Bartholomew; *an oval etching with illustrated border* (17). 1

5.10.0

Collections—St. Aubyn, Bernal. Thibaudeau.

MASTER OF THE ANCHOR.

56.0.50 THE FEMALE TAKEN IN ADULTERY (2), *very rare* Thibaudeau.

FAUSTINO ANDERLONI.

51 THE MAGDALEN, after Correggio (*Le B.* 4), *proof before any letters* 1

52 CHRIST BEARING THE CROSS, after Callisto da Lodi (*Le B.* 9), *artist's proof before letters* 1

PAOLO ANESI.

53 VIEWS IN VENICE, &c., by and after Canaletti, by Paolo Anesi, Bernardo Belloto, &c. 33

ANONYMOUS.

54 THE MOST HIGH AND MIGHTIE HENRY VIII, in his coronation robes, *an oval. Are to be sold in Lombard Street by Hen: Balaam* 1

55 ELISABETH DEI GRATIA REGINA ANGLIÆ, Liefrinck *excud.* Queen Elizabeth, full length, when young, *very curious, attributed to Franz Hogenberg* 1

4 12.0 *Collection—Martin.* Fincatt.

56 MARY QUEEN OF SCOTS, "Maria Scotorum Regina, ætatis 44, ano. 1583;" bust, plainly dressed, with large jewelled cross on bosom, and coat of arms to the right of her face, *very rare* 1

10.5.0 *Collection—Martin.* C Smyth

57 THE CONTEMPLATIVE CHARMER; *printed for R. Sayer* 1

58 THE RUINED GIRL; *printed for R. Sayer*, 1781 1

59 FRAIL KITTY, *Laurie and Whittle*, 1794. TWO YOUNG LADIES WALKING, *a circle* 2

60 EXPECTATION, *published by H. Humphrey, rare.* POCKET BOOK ILLUSTRATION, 1773-1784, *six plates on a sheet.* INTERIOR with party of Ladies, *an oval, proof before all letters.* THE WITTY DORINDA, *published by Laurie and Whittle*, 1794, *rare.* ANNE DE POLIGNAC, 1648, *inscribed G. D. G. F.* 10

61 THE CREATION OF EVE; the Temptation and the Flight from Paradise in the distance; God the Father seen above. *German Etching, somewhat in the style of A. Hirchvogel* 1

62 THE THREE COLIGNY, full lengths, standing together. "COLIGNIS FRATRES" above, and German inscription underneath, after Marc Duval, 1579. *(See Dumesnil vol. V, page* 6, *No.* 3), *before the address of N. Visscher, very rare* 1

Collection—Martin.

JAMES MACARDELL.

63 HENRIETTA COUNTESS OF ROCHESTER, after Sir Peter Lely, one of the Windsor Beauties (*Smith*, 156), *proof before any letters* 1

MASTER OF THE INITIALS I. B.

64 THE DIVINITIES WHO PRESIDED OVER THE PLANETS (11-17), *uniform set, complete* 7

65 DUPLICATES OF TWO OF THE SAME SET—JUPITER (12) and THE SUN (14) 2

66 THE TRIUMPH OF BACCHUS, 1528 (19) 1

67 COMBAT OF GLADIATORS ON FOOT (21) 1

68 COMBAT OF GLADIATORS ON HORSEBACK AND ON FOOT (22) 1

69 THE INFANT VINTAGERS, 1529 (35) 1

Collection—Willett.

JEAN JOSEPH BALÉCHOU.

70 THE STORM, after Joseph Vernet (*Le B.* 84) *proof before all letters; one of the rarest prints of the French school in this state; it is covered by marks of the engraver's tools below the margin* 1

LUDOLF BAKHUIZEN.

71 MARINE VIEWS (1-10), *uniform set, accompanied with the painter's portrait in mezzotinto* (13), *before the number and with the title* 11

Collections—Esdaile, Maberly, Thompson.

JOHN K. BALDREY.

72 EVELINA, the artist's wife, after John Hopnner, R.A. 1

NICOLAS BAZIN.

73 EQUESTRIAN PORTRAITS—Elizabeth Charlotte de Baviere (*Le B.* 157); Louis Dauphin de France (*Le B.* 166); Maria Thérèse d'Autriche (*Le B.* 168) 3

JACOPO DE' BARBARJ.

39. 0. 04 74 THE HOLY FAMILY (4), *rare* 1

~~75~~ THE MADONNA AND CHILD (6) —— Dantos. 1

Collection—D. Bromley.

76 THE GUARDIAN ANGEL (9) 1

Collections—Sykes, Esdaile, Bromley.

77 A NAKED WOMAN with a mirror (12) 1

36. 0. 78 A SACRIFICE TO PRIAPUS (19) — Esdaile 1

Collection—Bromley.

12. 1. 79 TWO OLD MEN READING (15) — —— Do 1

DOMINIQUE BARRIÈRE.

80 A GROUP OF SAINTS, from the Last Judgment, by Michel Angelo (2). *Not described by Dumesnil* 1

FRANCESCO BARTOLOZZI.

81 THE MUSING CHARMER, after W. Ward, *proof before the "p" was altered to "r" in the word charmer* 1

82 "SPRING" and "AUTUMN," after Richard Westall 2

83 A ST. JAMES'S BEAUTY. A ST. GILES'S BEAUTY, after W. Ward, *the former a proof before the title* 2

84 A TIMELY CAUTION, *published by Robert Sayer*, 1789, *rare.* A LECTURE ON GADDING, after J. R. Smith 2

85 ENGLISH COURTSHIP, after Edward Penny, *Pub. by G. T. Stubbs*, 1788. MAIDEN PLAYING WITH A BIRD, after A. Ramberg, *proof, rare* 2

86 SHRIMPS, after William Hogarth, *printed in red* 1

87 WINTER, after Francis Wheatley, *proof before the title.* ORANGE GIRL, after J. H. Banwell 2

88 MARY QUEEN OF SCOTS AND HER SON, after Federico Zucchero, *proof with artist's name only* 1

89 GEORGE PRINCE OF WALES, after P. Violet, *from a miniature, proof open letters, rare* 1

90 THE PORTRAIT OF A GRECIAN LADY (Mrs. Baldwin), after Richard Cosway, R.A. 1

91 LADY DUNCANNON, after J. Downman 1

92 MISS FORSTER, afterwards the beautiful Duchess of Devonshire, *proof before letters* 1

NICOLAS BEATRIZET.

93 THE FALL OF PHAETON, after Michael Angelo (*Dumesnil* 31), *first state before the address of Losi, with copy* 2

Collection—St. Aubyn.

94 BATTLE BETWEEN THE ROMANS AND DACIENS, from a bas-relief on the Arch of Constantine (*D.* 97). 1

Collection—St. Aubyn.

JACQUES FIRMIN BEAUVARLET.

95 LES COUSEUSES, after Guido (*Le B.* 43), *first state before all letters* 1

ISAAC BECKET.

97 MADAME SOAMS, after Sir Godfrey Kneller (*S.* 91), *proof before all letters* 1

Collection—Townley.

98 LADY WILLIAMS, after W. Wissing, (*S.* 97), *second state, only one known* 1

CORNELIS BEGA.

99 SHEET OF SMALL ETCHINGS—HEAD OF AN OLD WOMAN (4). A MAN WITH HIS HANDS UNDER HIS CLOAK (18). THE SMOKERS (11-13). AN OLD WOMAN WITH LARGE JUG (12) 5

100 ANOTHER SHEET OF SMALL ETCHINGS—A MAN WEARING A SHORT CLOAK (8). THE DRINKER (16). THE PEASANT WITH HAT IN HAND (17). WOMAN WITH BASKET ON HER HEAD (18), *first state* 4

101 BOORS CARESSING THE WAITRESS (34). THE CABARET (35) 2

Collection—Brooke.

BARTEL BEHAM.

102 JUDITH SEATED ON THE BODY OF HOLOFERNES (3) 1

103 THE MADONNA AND CHILD with a Skull (5) 1

6.10.04 104 THE MADONNA AND CHILD at a Window (8) 1 Thibaudeau.

Collection—Willet

105 CLEOPATRA STANDING NEAR A TREE (12) 1

106 COMBAT OF NAKED MEN, "TITUS GRACCHUS" (17), *very rare* 1

3.5.06 107 PORTRAIT OF THE EMPEROR CHARLES V, (60), *first state before the monogram of the Master, rare, F. Gawet*, 1819, *Harford* 1 Clement

14.14. 108 PORTRAIT OF THE EMPEROR FERDINAND I (61), *first state before the address of J. ab Heyden.* 1 Chaplin

Collections—Ottley, MacIntosh.

HANS SEBALD BEHAM.

109 ADAM AND EVE (227, 1) 1

110 ADAM AND EVE SEATED, (1, 2), *first state* 2

111 ADAM STANDING, a bull couched at his feet (3) 1

112 EVE STANDING, a lion couched at her feet (4), *first state* 1

113 EVE STANDING, a lion couched at her feet, (4) *second state, retouched, especially in the sky* 1

114 ADAM AND EVE SEATED, 1536 (5) 1

115 ADAM AND EVE WITH DEATH, 1543 (6) 1

116 ADAM AND EVE DRIVEN FROM PARADISE (7), *first state* 1

117 ADAM AND EVE DRIVEN FROM PARADISE, *second state* 1

118 MOSES AND AARON, 1526 (8) 1

119 JUDITH STANDING (11), *first state. Copy of the same by I. Wierix* 2

120 JOSEPH AND POTIPHAR'S WIFE (14), *first state* 1

Collection—Willet.

121 THE MADONNA SEATED (18) 1

Collection—Willet.

122 THE MADONNA AND THE PAROQUET (19) 1

123 THE HISTORY OF THE PRODIGAL SON (31-34) 4

124 COMBAT BETWEEN THE GREEKS AND TROJANS (69) 1

Collection—Storck.

125 CIMON SUCKLED BY HIS DAUGHTER PERO, 1544 (74), *first state* 1

126 CIMON SUCKLED BY HIS DAUGHTER, 1544 (75), *first state before the inscription* 1

127 THE JUDGMENT OF PARIS, 1546 (89), *first state* 1

128 VENUS AND CUPID (91) 1

129 THE LABOURS OF HERCULES (96-107) *uniform set, in early states* 12

130 NESSUS AND DEJANIRA (108), *first state, and copy reversed, very fine* 2

131 A SATYR PLAYING THE LYRE (109), *first state* 1

132 A FEMALE SATYR PLAYING THE BAGPIPES (110), *first state* 1

133 LEDA AND THE SWAN (112) 1

Collection—Storck.

134 THE VIRTUES (129-136), *first states, uniform set, complete* 8

135 DEATH SURPRISING A SLEEPING WOMAN (146) 1

136 A YOUNG LADY ACCOMPANIED BY DEATH AS A BUFFOON (148), *first state* 1

137 DEATH KISSING A NAKED WOMAN, who is standing (150), *first state, and copy reversed* 2

138 DEATH AND THE THREE SORCERERS (151) 1

139 THE VILLAGE DANCERS (154-163), *the set, complete and uniform, first states* 10

Collection—Aylesford.

140 THE AMOROUS SOLDIER (202) 1

141 THE BATH ROOM, with woman washing her feet (107) 1

142 THE BUFFOON AND THE TWO COUPLES OF LOVERS (212), *first state before the date* 1535 1

143 THE TWO FOOLS (213), *first state, and a worn impression* 2

144 THE FOOL AND THE BATHERS (214), *first state* 1

145 A FEMALE RECLINING (215), *second state* 1

146 VIGNETTE WITH MASK, 1544 (228) 1

147 VIGNETTE—THE LITTLE BUFFOON, 1542 (230) 1

148 TWO CUPIDS RIDING ON CHIMERICAL ANIMALS (236) 1

149 A CORINTHIAN COLUMN (253). THE ARMS OF H. S. BEHAM (254). ANOTHER (255) 3

150 THE ARMS WITH A COCK (256) 1

151 THE ARMS WITH AN EAGLE (257) 1

152 A GENIUS BEARING AN ESCUTCHEON, 1535 (258) 1

153 ANOTHER GENIUS BEARING AN ESCUTCHEON OF ARMS (259) 1

154 JARAH AND HIS WIFE AND THREE CHILDREN, woodcut (79), *rare* 1

155 THE TEMPTATION, a large woodcut in a chiaroscuro (*Pass IV.* 78, 172), *very rare* 1

Collections—De Fries, 1799, *Prince de Paar.*

NICOLAS BERCHEM.

156 THE COW STANDING IN WATER, (1), *the first described state, N. Berchem f.* 1680, *and before the address of N. Visscher* 1

13. 5. 0

Collections—Van Putten, Esdaile, Maberly. Denbos.

157 THE COW WATERING, (2), *first state before the address of F. de Wit excudit* 1

6 6.18 158 THE THREE COWS RESTING (3), ~~called "Le Diamant,"~~ *very fine, second state without the name of Berchem* 1 Do.

159 THE PLAYER ON THE BAGPIPES (4), *first state before the name of N. Berghem fec.* "Le Diament" 1

22.10 0

Collections—Debois, Paar, Brooke. —— Do

160 THE MAN RIDING ON A DONKEY (5), *early state before the additional work on the sky, very rare* 1

161 THE HERDSMAN PLAYING THE FLUTE (6), *first state* 1

Collection—Brooke.

162 THE HERDSMAN CONVERSING WITH A WOMAN WHO IS SUCKLING HER CHILD (7) 1

Collections—Baring, Brooke.

163 Four from the set of Subjects of Animals, oblong (13-18)—THREE COWS, ONE OF THEM BEING MILKED (13). GROUP OF THREE HORSES (14). TWO COWS, ONE RESTING (15). THE JACKASS (16), *proof before the name and numbers*

164 SHEEP WITH SEATED SHEPHERDESS ON TITLE, *perfect set of* 8 *etchings with the address of T. Matham, and before the numbers* 8

Collection—Harman.

165 SHEEP, GOATS AND DOGS with seated Shepherd on title, *perfect set of* 8 *etchings with the address of T. Matham and before the numbers* 8

Collection—Harman.

166 THE SET, called the Milk Maid (23-28), *proof before additional work* 6

Collection—Maberly.

SECOND DAY'S SALE.

BARTOLOMEO BISCAINO.

LOT

167 HE NATIVITY (7), *first state before the address of Daman* 2
Collection—Brooke.

168 THE ADORATION OF THE MAGI (10), *two states, one undescribed* 2

169 THE WOMAN TAKEN IN ADULTERY (13); *Collection—Prince de Paar.* THE LITTLE SAVIOUR, *in an oval* (14) 2

170 THE HOLY FAMILY (16) 1

171 THE VIRGIN ADORING THE INFANT CHRIST (22) 1

172 THE MADONNA AND CHILD (27) 1

173 SAINT JEROME (34), *first state before the inscription* 1

174 THE PENITENT MAGDALEN (38) 1

JAKOB BINCK.

175 BATHSHEBA RECEIVING THE MESSAGE FROM DAVID (7) 1
Collection—McIntosh.

176 THE ADORATION OF THE MAGI, above the Madonna, crowned by angels, six medallions containing subjects from the life of the Madonna, with a female saint on either side, *undescribed by Bartsch* 1
Collections—Thane, Esdaile, and Willet.

77 THE DESCENT FROM THE CROSS, enclosed by various small subjects from the life of Christ, some in circles; *undescribed by Bartsch, very fine and rare* (*Passavant, vol. iv. p.* 9, *No.* 103)
Collection—Maberly. 1

178 THE MADONNA AND CHILD, with St. Elizabeth seen behind her £15.0.0 and other Saints at her feet; six subjects in medallions at the sides, containing events in her life, and figure of St. John the Evangelist and St. John the Baptist on either side, the mark in the centre just above the head of St. Elizabeth, *not described by Bartsch or Passavant* 1

179 THE MADONNA SEATED ON A BANK, with an apple in her hand (19) 1

180 SAINT ANTHONY THE HERMIT (21) 1

181 THE MADONNA, ST. CATHERINE and ST. BARBARA (24) 1

182 SAINT GEORGE ON HORSEBACK (23) 1

183 DEATH OVERCOMING THE SOLDIER (52) 1

184 THE SORCERESS BEATING THE DEVIL (58), *rare* 1

185 SOLDIERS GAMBLING (74) 1

186 A NEWLY MARRIED COUPLE DANCING (75) 1

187 THE SOLDIER AND HIS MISTRESS, *undescribed copy from H. S. Beham* 1

188 THE SOLDIER AND HIS MISTRESS (63), *reversed copy from H. S. Beham* (202)

189 THE STANDARD BEARER (64) 1

190 PORTRAIT OF LUCAS GASSEL, 1529 (93), *rare* 1
Collection—P. Mariette, 1669.

5.0.0 191 PORTRAIT SAID TO BE THAT OF JAKOB BINCK (95)

ABRAHAM BLOOTELINGH.

192 PORTRAIT OF PIERRE SCHOOT MUYLMAN, after Netcher, 5.5.0 Wouverman and Wynants. *The artist's chef d'œuvre, proof before letters or artists' names below, but the engraver's name within the marginal line at top* (*Wessely* 27)
Collections—Van Putten, Woodburn.

193 JAMES DUKE OF MONMOUTH, after Sir Peter Lely (*W.* 28) 1

194 CATHERINE OF BRAGANZA QUEEN OF CHARLES II, SEATED, after 14.0.0 Lely (*W. page* 62, 28) *undescribed proof before all letters* 1
Collection—Bernal.

195 HENRY DUKE OF NORFOLK IN ARMOUR, in a border of oak leaves (*W.* 32), after Sir Peter Lely, 1678, *undescribed proof before the motto in pederole beneath the arms* 1

196 LOUISA DUCHESS OF PORTSMOUTH, &c., *P. Lely pinxit, A. Blootelingfec., Jo. Lloyd excudit*, the face turned a little to the right (*W.* 39) 1

197 PROOF OF THE SAME, *before the square frame in imitation of marble around the oval* 1

Collection—Buckingham.

198 LOUISE DUTCHESS OF PORTSMOUTH, &c., *P. Lely pinx., A. Blootelingfecit et exc., the second plate not described by Wessely*, the face turned a little to the left 1

198* LOUISE DUTCHESS OF PORTSMOUTH, *P. Lely, eques. pinxit; A. Blootelingh, ex.* 1

FRANZ VON BOCHOLT.

199 THE JUDGMENT OF SOLOMON (2), *first state before the plate was reworked in the more delicate parts, and the refinement and beauty obliterated.*

*** This state has not been noticed either by Bartsch or Passavant. Both are, however, to be found in the British Museum, but the earlier one is in a mutilated condition.

Collections—Esdaile, D. Bromley.

200 THE ANNUNCIATION (3) 1

Collections—Beckford, Harford.

PETER BOEL.

201 A BOAR HUNT, after F. Snyders (*p.* 201, No. 7), *first state before the address of Naudet* 1

JEAN JACQUES DE BOISSIEU.

202 LANDSCAPES—COW DRINKING, after Ruisdael. A RIVER SCENE, with pathway through a farm on the bank of a river, after F. Wynants, *proofs on india paper* 2

FERDINAND BOL.

203 ABRAHAM'S SACRIFICE, *an arched plate* 1

204 SAINT JEROME IN A CAVERN, contemplating a crucifix 1

Collection—P. Mariette, 1674.

205 A WOMAN AT A CASEMENT, holding a pear in her right hand, designed in the manner of Rembrandt 1

Collection—Brooke.

BOETIUS ADAM BOLSWERT.

206 THE RAISING OF LAZARUS, after Rubens (*Le B.* 4), *first state with the address of the engraver* 1

SCHELTE A. BOLSWERT.

207 THE BRAZEN SERPENT, after Rubens (*Le B.* 2); *the first state is before the arms and the dedication "Nobili," &c.* 1

Collection—Terry.

*** This impression has both the arms and dedication, but is before the address of Herbert.

208 THE MARRIAGE OF THE VIRGIN, after Rubens (*Le B.* 5), *proof* 5.0.0 *before all letters* 1

Collections—Sykes, Esdaile, Maberly.

209 THE MIRACULOUS DRAUGHT OF FISHES, after Rubens, *in three sheets* (*Le B.* 51), *first state* 1

210 PETER DENYING HIMSELF, after Gerard Seghers (*Le B.* 57) 1

Collections—Hibbert, Esdaile.

211 CHRIST CROWNED WITH THORNS BY THE ROMAN SOLDIERS 9.0.0 (*Le B.* 55), *with the light on the portrait of the man who is seen buffeting Christ. With the address of Vanden Enden* 1

Collection—Durand.

212 THE RAISING OF THE CROSS, after A. Van Dyck, *first state before the alteration in the face of Christ* 1

213 CHRIST EXPIRING ON THE CROSS, after Rubens (*Le B.* 60), *first* 6.6.0 *impression, A. Bolswert scul. et excudit* 1 Clement.

Collection—Esdaile.

214 CHRIST EXPIRING ON THE CROSS, after Van Dyck, *first state before the head of St. John was placed on the Virgin's shoulder, and with the address of Vanden Enden* 1

Collection—Terry.

215 CHRIST ON THE CROSS, after Rubens, *proof before any letters* 1

Collection—Dijonval.

216 THE DEAD CHRIST IN THE LAP OF HIS MOTHER, after Van Dyck (*Le B.* 61) 1

Collection—Terry.

217 THE VIRGIN AT THE FOOT OF THE CROSS, after J. Jordaens (*Le B.* 62) 1

Collection—Esdaile.

218 HOLY FAMILY WITH THE CRADLE, after Rubens (*Le B.* 43) 1

219 HOLY FAMILY AND INFANT ST. JOHN, with bird, after Rubens (*Le B.* 38) 1

Collection—Nutteris.

220 SAINT ANNE INSTRUCTING THE VIRGIN, after Rubens (*Le B.* 152) 1

221 MERCURY AND ARGUS, after Jordaens (*Le B.* 188) 1

Collection—Esdaile.

222 THE CONCERT, after J. Jordaens (*Le B.* 194), *first state* 1

223 FREDERICK THE ELECTOR PALATINE, AND HIS CONSORT THE PRINCESS ELIZABETH, after Mierevelt 2

224 LION HUNT, after Rubens (*Le B.* 197) 1

225 NINE FROM THE SMALL SET OF LANDSCAPES, after Rubens, *proofs before all letters* 9

15. 0. 0

Collection—Bernal. W. Denison

GIULIO BONASONE.

226 NOAH AND HIS FAMILY LEAVING THE ARK (4) 1

227 JESUS CHRIST RENDERING UP HIS SPIRIT ON THE CROSS, after Michel Angelo (43) 1

Collections—Buckingham, Bromley.

228 THE ENTOMBMENT, after Titian (44) 1

Collections—Buckingham, Bromley.

229 THE VISION OF ST. JEROME, from the picture by Parmegiano in the National Gallery (62) 1

230 SAINT PETER AND ST. JOHN, after Pirino del Vaga (73) 1

231 THE LAST JUDGMENT, after Michel Angelo (81) 1

232 THE AMOURS OF ALEXANDER AND ROXANA (100) 1

233 THE TRIUMPH OF LOVE (106) 1

234 THE GOD PAN, seated by a nymph, after Giulio Romano (170) 1

235 GROUP OF MEN AND WOMEN BATHING (177) 1

D'A H. V. BOOM.

236 THE HAMLET FARM HOUSE (1), *first state before the sky, &c., very rare* 1

Collection—Wells.

237 LANDSCAPE, with piece of water (2), *first state before the sky, &c., very rare* 1

Collection—Wells.

JAN BOTH.

238 THE SET OF FOUR UPRIGHT LANDSCAPES (1-4), *first states before the address of Matham, No. 2 is without any inscription* 4

Collection—Durand.

239 THE SET OF SIX OBLONG LANDSCAPES (5-10), *first states before the name of J. Both* 6

240 THE FIVE SENSES (11-15) 5

SANDRO BOTTICELLI.

241 THE ASSUMPTION OF THE VIRGIN, on two sheets (4)

Collections—Dijonval, Reynolds, Lloyd, Sykes, Ottley, Buckingham and Muns.

860. 0. 0 The Baudeau

*** This is one of the most important of the Florentine prints of the fifteenth century. One of the finest if not the rarest impressions and as described here is probably the most desirable example known, being better in more than one respect than that in our National collection, inasmuch as the printing is uniformly and carefully executed, and the impression earlier, not showing a certain weakness in the upper part of the composition, which is the great drawback to the one in the British Museum print-room. Full descriptions of this beautiful print will be found in Ottley, Passavant and Kolloff.

Purchased for Mr Malcolm of Poltalloch - Formerly 1st in Mr Ottley's Sale for £22 - In Mr Lloyd's for £33. 12. 0 & Sir Martin Sykes's for £42. 0. 0

P. D. BOUILLARD.

242 THE VILLAGE SCHOOL, after Jan Breughel 1

PETER BOUT.

243 THE COMPLETE SET OF HIS WORKS (1-5) 5

Collection—Bromley.

MARINO BOVI.

244 MRS. SWINBURNE, after Richard Cosway, R.A., *proof* 1

GIOVANNI ANTONIO DA BRESCIA.

245 THE CUP FOUND IN BENJAMIN'S SACK, from a design attributed to Raphael (7) 1

246 SAINT PETER DECLARED HEAD OF THE CHURCH (xv. 17, 6), *early impression with the plate mark on, which extends over a quarter of an inch from the marginal line* 1

Collections—Lely and Woodburn.

*** This print has been placed with discrimination and judgment by the late Mr. Dent among the works of Giovanni Antonio da Brescia, and on carefully comparing it with the acknowledged works of that Master the accuracy of his opinion will be fully verified.

247 ANOTHER IMPRESSION OF THE SAME, cut at the edges 1

Collections—Hibbert, Esdaile, Bammeville

248 HERCULES DESTROYING THE NEMÆAN LION (11), *an early state* 1

25. 0. 0 *Collection—Prince de Paar.* Dunlop.

JAN G. VAN BRONCKHORST.

249 THE CRUCIFIXION, after Poelemberg (1). *The artist's chef d'œuvre, extremely rare.* LOVE (7). HEAD OF AN OLD WOMAN (10) 3

Collection—McIntosh.

HANS BROSAMER.

10, 0. 0 250 THE CRUCIFIXION (6) ——— Meder 1

251 THE GUITAR PLAYER (17) ——— Berlin 1

9. 0. 0 ——— C ——— Do

BACCIO BALDINI (ATTRIBUTED TO).

TAROCCHI CARDS, *from the series entitled by Bartsch the originals.*

*** The series of fifty pieces known as the Tarocchi Cards, or "Guioco di Tarocchi," has given rise to much diversity of opinion as to the school to which they belong, and the purpose for which they were designed. Bartsch and Passavant regard them as cards for playing the game of Tarots ; but this opinion has been shown by M. Émile Galichon to be erroneous, inasmuch as the game in question would require a set of seventy-eight cards, bearing usually the emblems of Money, Cups, Clubs, Swords, and Trumps, which these do not. Galichon considers them to be a series of allegories, divided into five cycles, based upon the encyclopædic system of Dante, and thinks that the perfect grace of the figures, with their beautiful female faces and dignified male heads, the frequent recourse to the profile, as in the Greek vases, the delicate drawing of the hands and feet, and the tasteful arrangement of the drapery, denote the work of a Florentine artist. Bartsch is silent as to their origin, whilst Ottley inclines to the opinion that they were engraved by Baccio Baldini from the designs of Sandro Botticelli. Lanza ascribed them to Mantegna. Passavant, however, concurs with Zani in believing them to be the work of an engraver of the Venetian school, although most probably from the designs of more than one artist. The inscriptions in the Venetian dialect, such as "Doxe," "Zintilom," and "Artixan," strongly support this view. They were executed about the year 1475.

The series consists of five divisions of ten prints each, and is thus divided :—S. The different conditions of mankind, from the Beggar to the Pope ; D. Apollo and the Nine Muses ; C. The Liberal Arts, and three of the Sciences ; B. The Seven Cardinal Virtues, and three other Sciences ; A. The Seven Planets, the Eighth Sphere, the Promo Mobile, and the Prima Causa. Each plate is finished at the sides and top by a border of the pattern of a coiled ribbon, and at the bottom by a marginal space, in which are placed the serial letters and numerals, and the names of the figures.

Bartsch considered the present series of the Tarocchi Cards to be the earlier or original set, instead of being the copy, as it undoubtedly is. The date of its execution appears to be 1485. There was a still later reproduction made by Hans Ladenspelder of Essen about the middle of the seventeenth century.

252 ERATO XIIII (31) . 1

Collection—Sykes.

253 POLIMNIA XV (32) 1

Collections—Storck, Sykes.

254 THALIA XVI (33) 1

Collections—Storck, Sykes.

255 MELPOMENE XVII (34) 1

256 EUTERPE XVIII (35) 1
Collections—Storck, Sykes.

257 CLIO XVIII (36) 1
Collections—Storck, Sykes.

4. 6. 0 258 LOICA XXII (39) 1
Collection—Bammeville.

259 ASTROLOGIA XXVIII (46) 1
4. 4. 0 *Collection—Bammeville.*

ADRIAAN BROUWER.

260 THE CONCERT—Three Peasants before a fire, singing and playing the violin, &c. *A. Brower fec, undescribed* 1
Collection—Brooke.

261 THE SLEEPING PEASANT, three other men behind drinking (*Le Blanc, No.* 7) 1
Collection—Brooke.

262 THE SMOKERS, *a pair, undescribed* 2

THOMAS BURKE.

263 THE DUCHESS OF RICHMOND, after J. Downman, *proof* (*Le B.* 41) 1

HANS BURGHMAIR.

264 A YOUNG FEMALE LAMENTING THE LOSS OF HER LOVER, whom Death is trampling upon (40), *in chiaro-scuro* 1
10. 10. 0

HANS BURGHMAIR, THE YOUNGER.

265 MERCURY AND VENUS (1), *his only plate on iron*

JOHN BURNET.

266 THE BLIND FIDDLER, after Sir David Wilkie, *proof, open letters* 1

267 VILLAGE POLITICIANS, after Sir David Wilkie, *proof, open letters* 1

DOMINICO CAMPAGNOLA.

268 THE ASSUMPTION OF THE VIRGIN (4) 1
5 = 0. 0 *Collection—Prince de Paar.*

269 THE MUSIC PARTY, in a landscape probably after Giorgione (9) 1
42. 0. *Collections—Sykes, Wilson, Ottley, Esdaile and Bromley.*

GIULIO CAMPAGNOLA.

270 Our Saviour and the Woman of Samaria (2) 1

Collections—Esdaile and Bromley.

271 Saint John the Baptist (3), *copied the reverse way from the print by Girolamo Mocetto (see Bartsch,* vol. xiii. p. 219), *the name of the artist at top cut away* 1

Collections—Cardinal Fesch and Bammeville.

*** The original drawing by Girolamo Mocetto has been purchased within the last few years for the authorities of the British Museum by the late Keeper of the Prints, Mr. G. W. Reid; this drawing has interesting variations from the print by the same Master.

GIOANANTONIO CANALE called CANALETTO.

272 Views in Venice, *the large set, one of them by Marieschi* 12

GIOVANNI GIACOMO CARAGLIO.

273 The Annunciation, after Raphael (2) 1

Collection—Woodburn.

274 Holy Family, after Raphael (5) 1

Collection—Wellesley.

275 The Madonna seated, with the Child in the lap of St. Anne, on the right St. Sebastian, on the left St. Roch, *not described by Bartsch* 1

Collection—Wellesley.

276 The Battle of the Shield and Spear, after Raphael (59) 1

Collection—St. Aubyn.

MICHEL ANGELO CARAVAGGIO.

277 The Incredulity of Saint Thomas, *in two states, very rare* 2

Collection—Dumesnil.

278 Study, probably for the subject of Peter denying Christ, *very rare and undescribed* 1

ANTHONY CARDON.

279 George Prince of Wales, when Regent, after Harlow, in a Hussar's Uniform. Credulity, after Francis Wheatley, *cut* 2

PAOLO CARONNI.

280 TORQUATO TASSO, PIETRO METASTASIO and GIRE CESARDINI, *in ovals, proofs, two before any letters* 3

AGOSTINO CARACCI.

281 THE ECCE HOMO, after Correggio (20) 1

Collection—St. Aubyn.

282 THE CRUCIFIXION, after Paulo Veronese (21) 1

Collection—P. Mariette, 1668.

283 SAINT FRANCIS IN ECSTASY, after Francesco Vanni (67) 1

284 SAINT JEROME KNEELING BEFORE A CRUCIFIX (75), *in the unfinished state in which it was left by Agostino Caracci, exceedingly rare* 1

285 SAINT JEROME KNEELING BEFORE A CRUCIFIX (75), *the finished plate* 1

286 SAINT JEROME, after Tintoretto (76) 1

Collection—St. Aubyn.

287 PAN BEATEN BY LOVE (116). MINERVA PROTECTING PEACE AND PLENTY FROM MARS (118) 2

288 THE RECIPROCATION OF LOVE (119). THE FRUITS OF LOVE (120). And two companion Prints, which are undescribed by Bartsch, the first representing Cupid kindling the flames of Love, and the second Love's votaries enchained and punished 4

Collection—Prince de Paar.

289 TWO THEATRICAL SCENES (121, 122) 2

290 LES PETITES PIÈCES LASCIVES (123-135), seven from the set of thirteen—Orpheus and Euridice (123), Susannah and the Elders (124), Andromeda attached to the Rock (126), Lot and his Daughters (127), A Satyr surprising a sleeping Nymph (128), A Satyr flogging a Nymph (133), Venus chastising Love (135) 7

291 A PORTRAIT OF A MAN, name unknown (156), *very rare* 1

ANNIBALE CARACCI.

292 SUSANNAH SURPRISED BY THE ELDERS (1), *proof before the letters, very rare* 1

Collection—St. Aubyn.

293 The Adoration of the Shepherds (2), *first undescribed state, before the name of A. Carracci, and Bartsch's first state with the name but before the address* 2

Collection—St. Aubyn.

294 Christ crowned with Thorns (3) 1

Collections—Pond, Ashley.

295 The Dead Christ of Capracole. The Maries bewailing (4), *before the address of N. van Aelst* 4

296 The Virgin suckling the Infant Christ (6), *a small oval.* The Infant Christ Sleeping, Cherubim hovering above 2

297 La Vierge à l'Hirondelle (8). La Vierge à l'Écuelle (9) 2

Collection—Brooke.

298 The Holy Family (11), *first state before the name was introduced in full* 1

Collections—Barnard, Woodburn.

299 The Penitent Magdalen (16), *first state before the address of Petri Stefanoni Fornus* 1

Collections—Pond, Ashley.

UGO DA CARPI.

300 Abraham's Sacrifice, after Parmigiano (22-3) 1

301 Jacob's Dream, after Raphael (25-5) 1

302 David cutting off the Head of Goliath, after Raphael (26-8), *a drawing.* The Young Tobit, after Raphael da Reggio (27-9) 2

GIULIO CARPIONI.

303 The Madonna placing the Infant Christ in the Cradle (8) 1

Collection—Hilliers.

GIOVANNI BENEDETTO CASTIGLIONE.

304 Diogenes with his Lantern (21). Melancolie (22). Two Men and Children among Ruins 3

CORNELIS VAN CAUKERCHE.

305 Rustics Fighting, after J. Molenaer 1

GIOVANNI BAPTISTA DE CAVALLERIIS.

306 CHRIST FEEDING THE MULTITUDE, after Raphael, *on two sheets* 1

JACQUES CHEREAU, LE JEUNE.

307 PORTRAIT OF THE QUEEN JEANNE OF ARRAGON, after Raphael, *proof before any letters.* FREDERIC THE GREAT REVIEWING HIS GUARDS, by Daniel Chodowiecki 2

Collections—Crozat, Beckford, Brooke.

RICHARD COLLINS.

308 HER GRACE JANE DUCHESSE OF NORFOLK, after Sir Peter Lely, 1682 1

Collections—Sykes, Donnadieu.

RICHARD COOPER.

309 CICILY COMPTON, Daughter of Sir H. Compton, from a miniature in the Collection of Lord Arundel, *proof, open letters on india paper* 1

THE MASTER OF THE CRAB.

310 THE ANNUNCIATION (1) 1

Collections—De Fries, Wilson, Esdaile and Willett.

311 THE NATIVITY (2) 1

Collections—De Fries, Wilson, Esdaile and Bromley.

LUCAS CRANACH.

312 THE PENITENCE OF SAINT CHRISOSTOME (1)

313 ST. CHRISTOPHER (58), *in chiaroscuro* 1

314 ST. JOHN IN THE WILDERNESS, *woodcut* (60). THE SAME, *in chiaroscuro* 2

315 THE TOURNAMENT, with the date of 1509, *woodcut* (125) 1

ALART CLAAS.

316 FEMALE SEATED, with a winged Dragon before her, *a circle* (*IX* 132, *No.* 34), *rare* 1

317 STUDY OF THREE NAKED FIGURES, copied from Dürer (41) 1

Collection—Dumesnil.

LAMBRECHT ANTONIUS CLAESSENS.

318 La Femme Hydropique, after Gerard Dow (*Le B.* 18), *proof before all letters excepting the artists' names* 1

JOHN CULMBACH.

319 St. Michael overcoming the Devil, copied from Martin Schongauer (14) 1

ALBERT CUYP.

320 The Cows, a set of six small etchings, *early impressions* 6

JEAN DAULLÉ.

321 Claudius Deshais Gendron, after Rigaud 1

CORNELIS VAN DALEN.

322 The Madonna and Child, after Van Dyck (*Le B.* 2) *proof before all letters* 1

Collection—Woodburn.

323 Giorgione (*Le B.* 21); and Boccaccio (*Le B.* 22), *two from the set* 2

324 Henry Duke of Gloucester, after Luttichuys (*Le B.* 24), *proof before any letters, and motto on the coat of arms* 1

Collection—Martin.

FRANCIS DELARAM.

325 Queen Mary, holding the Supplication of Thomas Hongar (*Compton Holland excud.*), *before the plate was altered into an oval, of which there are two impressions in different states, the first state, inscribed Fran: Delaram sculp., Compton Holland excud.* 3

Collection—Buckingham.

326 Henry VIII (the Mighty and most Magnificent Prince, &c.) *in the first state, "Are to be Sould by Io: Sudbu: & G. Humb": Also the second state inscribed, "Are to be Sould by William Peake"* 2

Collection—Martin.

327 QUEEN ELIZABETH, in a richly ornamental dress, orb and sceptre, with some lines commencing:—"*Havinge reformed Religion, established Peace, &c.*" "*Are to be sould by Io: Sudbury & Ge: Humble,*" *very fine, with good margin. Also a worn impression* 2

Collection—Martin.

328 KATHERINE MARCHIONESS OF BUCKINGHAM, in a rich dress, with coronet and feather, *an illustrated oval*, with six lines commencing "*The auncients who 3 Graces onely knew, &c.; Are to be sold at the Glob over against the Exchange*" 1

Collection—Martin.

329 THE PORTRAITURE OF THE ILLUSTRIOUS PRINCESSE FRANCIS, Duchess of Richmond and Lenox, magnificently attired in her coronation robes with coronet on her head, and dress trimmed with pearls, *an illustrated oval* 1

Collection—Martin.

330 THE LADIE FRANCIS, COUNTESS OF HERTFORD, magnificently attired, *an oval inscribed*, "*are to be sold by Roger Daniell, at the Angell in Lombard Street,*" *a print of the utmost rarity* 1

Collection—Maberly.

331 JAMES I, equestrian portrait, bare headed and holding the reins, Beneath the horse is a view of London Bridge "*Compton Holland excudit, Londini,*" *inscribed beneath with four lines commencing* "*Behold the shadow of Great Britaines King.*" *Excessively rare.* 1

65. 0. 0

THIRD DAY'S SALE.

MAÎTRE AU DÉ.

LOT

332 HE MADONNA CROWNED BY JESUS CHRIST, after Raphael, (9), *first state before the inscription* 1

Collection—Wellesley.

333 THE CORONATION OF THE MADONNA IN THE PRESENCE OF THE TRINITY, after Raphael (10) 1

Collections—Richardson, Rysbrack, Reynolds, Esdaile.

334 BACCHUS CROWNED BY CUPIDS, from a design attributed to Raphael (23), *first state before the address of Ant. Sub. exc.* 1

335 JUPITER AND GANYMEDE (25) 1

336 CUPIDS PLAYING, after Raphael (30). A copy reversed 2

337 FRIEZE, with a boy mounted on a goat, after Raphael (36) 1

Collection—P. Mariette, 1668.

338 FRIEZE—THE TRIUMPH OF LOVE, after Raphael (37), *proofs before the name of Lafreri* 1

Collection—Wilson.

339 FEMALE LOOKING AT HERSELF IN A MIRROR, a Moor stands behind her, after Raphael (75) 1

Collections—P. Mariette, 1664, *Lawrence.*

LOUIS AUGUSTUS BOUCHER DESNOYERS.

340 THE VISITATION, after Raphael (3), *proof, open letters* 1

Collection—Auldjo.

341 LA BELLE JARDINIÈRE, after Raphael (4), *early impression* 1

342 ST. CATHERINE OF ALEXANDRIA, after Raphael (*Le Blanc* 16), *proof, open letters* 1

Collection—Brooke.

JACOB VAN DER DOES.

343 A GROUP OF FIVE SHEEP (*IV. p.* 194), *the only etching by the Master, very rare* 1

Collection—Esdaile, McIntosh.

GEORGE THOMAS DOO, R.A.

344 MISS MURRAY, after Sir Thomas Lawrence, *proof before letters* 1

JAN LE DUC.

345 SET OF EIGHT VARIOUS DOGS (1-8) 8

Collection—Brooke.

ANTOINE JEAN DUCLOS.

346 MARIE ANTOINETTE, accompanied by her suite, announcing to Madame de Bellegarde the pardon of her husband in 1779, after Desfosses (*Le B.* 31), 1777, *proof before the title*

ALBRECHT DURER.

347 ADAM AND EVE (1) 1

125-0.0 *Collection—Buckingham.* Colnaghi

348 THE NATIVITY, with St. Joseph at the Well (2) 1

76.0.0 *Collection—St. Aubyn.* — Thibaudeau

349 THE PASSION OF JESUS CHRIST (3-18), *uniform set* 16

30.0.0 *Collection—Buckingham.* Danlos.

350 THE MAN OF SORROWS, with his arms extended (20) 1

351 THE MAN OF SORROWS, seated, *an etching* (22) 1

352 JESUS EXPIRING UPON THE CROSS (24) 1

30.0.0 *Collection—Durand.* —— Danlos.

353 THE INFANT PRODIGAL FEEDING SWINE (24) 1

12.5.0 *Collection—St. Aubyn.* — Harvey

354 THE VIRGIN, with a crown of stars and a sceptre (32) 1

355 THE MADONNA EMBRACING THE INFANT CHRIST (35) 1

356 THE MADONNA SUCKLING THE INFANT CHRIST (31) 1

357 THE MADONNA CROWNED BY AN ANGEL (37) 1

358 THE MADONNA WITH INFANT JESUS ASLEEP IN SWADDLING BANDS (38) 1

Collection—Robert Dumesnil.

359 THE MADONNA CROWNED BY TWO ANGELS (39) 1

360 THE MADONNA SEATED NEAR THE WALL (40) 1

Collection—Maberly.

361 THE MADONNA WITH A PEAR (41) 1

362 THE MADONNA AND THE MONKEY (42); *and copy by Wierix* 2

Collection—Edwards.

363 THE FIVE DISCIPLES OF JESUS CHRIST (46-50), *uniform set* 5

364 SAINT CHRISTOPHER, with his head turned to the left (51) 1

Collection—P. Mariette, 1660.

365 SAINT CHRISTOPHER (52) 1

366 SAINT GEORGE STANDING (53) 1

367 ST. GEORGE ON HORSEBACK (54) 1

368 ST. SEBASTIAN BOUND TO A COLUMN (56) 1

369 ST. EUSTACHIUS KNEELING BEFORE A STAG (57) 1

370 ST. ANTHONY, near the City (58) 1

371 ST. JEROME SEATED IN HIS CHAMBER WRITING (60) 1

372 ST. GENEVIEVE (63) 1

373 THE SATYR AND HIS FAMILY (69) 1

374 STUDY OF NAKED FIGURES, *an etching, fine* (70) 1

375 THE RAPE OF AMYMONE (71) 1

376 PLUTO CARRYING OFF PROSERPINE, *an etching on iron* (72) 1

377 THE EFFECTS OF JEALOUSY (73) 1

378 THE MELANCOLIA (74) 1

Collections—Beckford, Hodge.

379 THE GROUP OF FOUR NAKED WOMEN (75) 1

Collection—St. Aubyn.

380 INDOLENCE, or THE DREAM (76) 1

381 THE GREAT FORTUNE (77) 1

382 THE PEASANT AND HIS WIFE (83) 1
Collection—P. Mariette, 1664.

383 THE HOSTESS AND HER COOK (84) 1
Collection—P. Mariette, 1684.

384 THE ORIENTAL AND HIS WIFE (85) 1

385 THE THREE PEASANTS IN CONVERSATION (86) 1

386 THE STANDARD BEARER (87) 1

387 THE ASSEMBLAGE OF SOLDIERS (88) 1
55-10.0 *Collection—Maberly.* Dantz.

388 THE PEASANT AT MARKET, with a basket of eggs (89) 1
Collection—P. Mariette, 1689.

389 THE PEASANTS DANCING (90) 1

390 THE PLAYER ON THE BAGPIPES (91) 1

391 "LE VIOLENT," (92) 1

392 THE LADY AND GENTLEMAN WALKING, WITH DEATH BEHIND A TREE (94) 1

393 THE KNIGHT AND DEATH (98) 1
13.13.0 *Collection—P. Mariette*, 1661. Hans Knight 2nd

394 FREDERIC, ELECTOR OF SAXONY (104) 1

395 PHILIP MELANCHTHON (105) 1

396 BELABALBI PERKHEIMER (106) 1

397 ERASMAS OF ROTTERDAM (107) 1
16.0.0 *Collections—Beckford, Hodge.* Ghisi

398 SAMSON KILLING THE LION (2), *a woodcut, very fine* 1
6.0.0

399 THE MARRIAGE OF THE VIRGIN (82). THE FLIGHT INTO
2.16.0 EGYPT (89); *woodcuts from the Life of the Virgin* 2

400 FREDERIC, ELECTOR OF SAXONY, *woodcut*, 1519, *in chiaro-scuro*, (*Appendix* 43) 1
Collection—Prince de Paar.

401 ST. GEORGE KILLING THE DRAGON (111), *woodcut* 1

402 PORTRAIT OF THE EMPEROR CHARLES V. (*appendix* 41) 1

CORNELIS DUSART.

403 THE DRUNKEN COUPLE (7), Le Baiser (9) 2

Collection—Terry.

404 THE DANCING DOG (11) 1

405 THE VILLAGE SURGEON (12). THE VILLAGE DOCTOR (13) 2

406 INTERIOR OF A DUTCH CABARET, with peasants drinking and a man playing the violin (15), *first state, before the roulette shadow was introduced, extremely rare* 1

Collection—Hodge.

407 THE VILLAGE FESTIVAL (16), *fine with margin* 1

Collection—E. R.

JEAN DUVET.

408 THE MARRIAGE OF ADAM AND EVE (1) 1

Collection—Prince de Paar.

409 ST. JOHN WRITING THE APOCALYPSE (12) 1

410 ILLUSTRATIONS TO THE LIVES OF HENRY II AND DIANA OF POITIERS (39-42), *large margin* 3

ANTOINE VAN DYCK.

411 THE ECCE HOMO (*W. p.* 68, *A.*), *second state before the word Regis, after cum privilegio, and the address of A. Bon Enfant excud.* 1

Collections—Revil, Debois.

412 TITIAN AND HIS MISTRESS (*W. p.* 69, *B.*), *third state before the inscription Titian Inventor cum privilegio Regis, and the address of Bon Enfant excud.* 1

GERARD EDELINCK.

413 THE HOLY FAMILY, after Raphael (*D.* 4), *second state with letters, and before the arms* 1

Collection—Donnadieu.

414 THE BATTLE OF THE STANDARD, after Leonardo da Vinci (*D.* 10), *second state with the name of G. Edelinck in the centre, at bottom, and before the three dots on the sword* 1

Collection—Terry.

415 THE DUCHESSE DE LA VALLIERE, as the Magdalen, renouncing the vanities of the world (*D.* 32), *first state before any letters excepting the artists' names, and before the border* 1

Collections—Dijonval, Buckingham.

416 NATHANIEL DILGERUS (*D.* 185), *very rare* 1

Collection—Brooke.

417 MADAME HELYOT, after J. Galliot (*D.* 223), *second state before the words cum pri. regis* 1

Collection—Brooke.

REGINALD ELSTRACKE.

418 "THE PORTRAITURE OF THE RIGHT EXCELLENT PRINCE HENRY LO: DARNLEY, &c., the second husband of Mary Queen of Scots:" "*Are to be sold by George Humble at the White Horse in Pope's Head Alley*" 1

419 QUEEN ELIZABETH, in a richly ornamented dress, *an illustrated oval.* "The Most Excellent Princess of Famous Memorie," &c. "*Are to be sold by J. Sudbury in Popes: head Alle at the White horse*"; *also a worn impression* 2

Collections—Buckingham, Martin.

420 "THE MOST EXCELLENT PRINCESS MARIE QUEENE OF SCOTLAND. Mother to Our Soveraigne Lord King James: Also the Most Illustrious Prince Henry; Lord Darnley. King of Scotland." Full lengths, standing side by side, with the arms of France and Scotland between them. The King is represented in a cap and feather, holding a truncheon, the Queen magnificently attired wearing a large veil; *R. Elstrak sculp.*, "*Are to be soulde in Pope's Head Alley, at the White Horse, by John Sudbury and George Humble*"; *this exceedingly curious and interesting print is probably unique; also copy of the same, by R. Dunkerton* 2

150. 0 0 Thibaudeau

Collections—Sykes, Buckingham.

421 "THE HIGH AND MIGHTIE PRINCE FREDERICK THE FIFT, Count Palatine, &c., born 1596; also the Excellent Princesse Elizabeth, &c., born 1596, married, &c., 1612"; full lengths, standing side by side, *Ren. Elstrack sculp.*, "*are to be soled at the Whit horse, in popes head alley, by John Sudbury and George Humble*" 1

23. 0. 0 Frederic.

Collections—Sykes, Buckingham.

*** The figure of the Princess Elizabeth magnificently attired, occupies the centre of the composition, the Elector Frederic standing on the right side, the arms of England and those of the Palatinate appearing at the side of the head of each. This most brilliant and beautiful engraving may be considered as almost unique.

422 "THE MOST HIGH AND MIGHTY MONARCH JAMES, by the Grace of God King of Great Britaine, France and Ireland, borne the 19th of June, 1566. And the Most Excellent Princesse Anne Queene of Great Brittinne, France and Ireland, born the 12th October, 1574," whole lengths, standing side by side, richly attired, "*Are to be sold at the Whit Horse, in Pope's Head Alley, by John Sudbury and George Humble,*" *very rare* 1

65. 0. 0

Collection—Martin.

423 "THE PORTRAICTURE OF ROBERT CAR EARLE OF SOMERSET—AND OF LADIE FRANCIS HIS WIFE," *very rare* 1

Collection—Martin.

ALLART VAN EVERDINGEN.

424 A COLLECTION OF 104 EVERDINGEN'S ETCHINGS, mounted on twenty-six sheets, with many variations, and extra fine impressions, *most interesting* 104

Collections—Wadmore, Morse.

MASTER OF THE INITIALS W. C. L. E. F.

425 THE MADONNA AND CHILD IN A CHAMBER 1586. (1) 1

Collection—Storck.

WILLIAM FAITHORNE.

426 CHARLES I, full face, the Order of St. George suspended by a chain over his cuirass; *first address,* "*Sold by Robert Peake*" 1

427 QUEEN HENRIETTA MARIA, richly habited, with pearls and jewels at her breast; *companion to the preceding* 1

428 MARY PRINCESS OF ORANGE, Daughter of Charles I, after Van Dyck; "*Sould by Will. Faithorne at ye Signe of ye Shipp within Temple Barr*"

Collection—Buckingham.

429 "THE MOST MIGHTIE AND ILLUSTRIOUS PRINCE CHARLES, PRINCE OF GREAT BRITTAINE AND IRELAND," &c., after Dobson 1

Collection—Buckingham.

430 CHARLES II WHEN YOUNG, scarf over armour, no inscription beneath 1

Collection—Durand.

431 CHARLES II IN ARMOUR, an oval in a square; *"Dieu et mon droit" in a banderole above; first state, with the inscription commencing* 43.0.0 *"The Second Charles, Heire of the Royall Martyr," &c.* 1
Collection—Buckingham. Thibaudeau.

432 CATHERINE OF BRAGANZA, Queen of Charles II, in her Portuguese 16.0.0 costume 1
Collection—Buckingham. Dantos.

433 CATHERINE OF BRAGANZA, Queen of Charles II, in a Portuguese costume 1
Collection—Durand.

434 JAMES II, WHEN DUKE OF YORK, a scarf over his armour, ~~an~~ no inscription ~~beneath~~ 1
5.5.0 *Collection—Martin.* Fawcett

435 EDWARD SOMERSET MARQUIS OF WORCESTER, the celebrated author of "The Century of Inventions," &c., *"Guil. Faithorne del. et sculp.," extremely rare* 1
Collection—Durand.

436 THOMAS LORD FAIRFAX, inscribed "The Portraicture of His Excellancy Sir Thomas Fairfax, Generall of all the English Forces," &c., after Walker, *before the name of the painter or the* 12.10.0 *address of Roulett* Thaghi.
Collection—Durand.

437 SIR HENRY SPELMAN, the Historian 1

438 FRANCES BRIDGES COUNTESS OF EXETER, in black dress, seated, after A. Van Dyck, *extremely rare* 1
Collections—Sykes, Martin.

439 LADY PASTON, after A. Van Dyck, *the rarest of the Master's works* 1
31.10.0 *Collections—Lely, Gulston, Sykes, Durand.* Thibaudeau

440 MRS. MARGARET SMITH 1
26.0.0 *Collection—Buckingham.* —— Do

441 MARY LADY LANGHAM, daughter of Edward Alston, after A. 15.15.0 Van Dyck, *extremely rare.* And copy 2
Collections—Gulston, Sykes, Buckingham. — Do

PIERRE FIRENS.

442 HENRY IV OF FRANCE, Bust in his coronation robes, 1610, sixteen lines in French (*Le B.* 158) 1
Collection—Buckingham.

JEAN JACQUES FLIPART.

443 LE GATEAU DES ROIS, after Greuze (*Le B.* 24), *proof before all letters* 1

444 LE PARALYTIQUE SERVI PAR SES ENFANS, after Greuze (*Le B.* 28), *proof before the title* 1

445 THE KNITTER (*Le B.* 31) and the companion print, THE SLEEPING KNITTER, by Claude Donat Jardiner (*Le B.* 6) 2

446 THE DEAD BIRD, after Greuze 1

GIOVANNI BATTISTA FONTANA.

447 THE FLAGELLATION (11) 1

Collection—Prince de Paar.

PIETRO FONTANA.

448 THE MAN OF SORROWS, after Guercino (*Le B.* 6), *proof with artists' names* 1

JACQUES DE FORNAZERIS.

449 KING HENRY IV OF FRANCE, an equestrian portrait, the King bare-headed, holding a staff and dressed in embroidered cloak, and in the distance a view of a forest with a hunting party attacking wolves (*Dumesnil* 44); four lines commencing—"Ce grand prince a changé nos cypres en lauriers," "Jacobus de Fornazeris Inventor et fecit et excudit, 1600;" *the most rare and curious of all the portraits of the king* 1

12.12.0

Collections—Bindley, Buckingham.

JACOPO FRANCIA.

450 THE MADONNA AND FOUR SAINTS (1) 1

Collections—Wilson, Wellesley.

451 THE HOLY FAMILY IN A CHAMBER (4) 1

Collections—Sykes and Nunn.

452 BACCHUS AND HIS ATTENDANTS (7), *fine and early impression before the retouch, which is so perceptible in the impression in the British Museum Collection* 1

13.0.0

Collection—St. Aubyn.

GIOAN-BATTISTA FRANCO.

453 THE ISRAELITES GATHERING MANNA (4) 1

Collections—Storck, St. Aubyn.

454 CHRIST DISPUTING WITH THE DOCTORS (9), *proof before the words* "Franco for." 1

455 THE TEMPLE OF DAGON (6), *third state with the words* "Franco forma" 1

JAN PIETER VAN FREY.

456 THE LECTURE ON ANATOMY, after Rembrandt Van Rhyn (*Le B.* 7), *proof with the artists' names merely etched in* 1

JAN FYT.

457 THE DOGS, a set of eight etchings (9-16), *first states before the address of Sneyders and the alteration in the title, complete and uniform* 8

Collection—Bromley.

458 THE SMALL SET OF VARIOUS ANIMALS (1-8), *undescribed first states before the name of the artist and the address of Van Merlen in the first plate, complete and uniform* 8

LEONARD GAULTIER.

459 HENRY IV OF FRANCE, 1602, seated with his Queen and family, sixteen lines in French (*Le B.* 119), *extremely rare.* "HENRI DE BOURBON PRINCE DE CONDE," Æt. XVI, small oval in a square, with four lines in French 2

Collections—Bentley, Maberly.

GIOVITA GARAVAGLIO.

460 MADONNA DELLA SEDIA, after Raphael (*Le B.* 7), *proof with arms, very fine* 1

461 THE INFANT CHRIST ADORED BY ST. JOHN, after Carlo Maratta (*Le B.* 9) 1

462 BEATRICE CENCI, after Guido Reni, *proof before all letters* 1

RICHARD GAYWOOD.

463 BARBARA VAN BECK, the hairy woman, 1656. "Vera Effigies Barbara, uxor Johannis Michaelis van Beck, anno Christi, 1629, Februæ 18," *two small German portraits of the same person, representing her playing the dulcimer, one of them by Isaac Brunn* 3

Collection—Martin.

464 HENRIETTA MARIA, "Mother Queene," dressed as a widow, hair plain with coronet, from which hangs a long black veil, seen to the knees, "*Rob. Wallton excudit*," *very like the work of Gaywood* 1

Collection—Buckingham.

JAKOB DE GHEYN.

465 THE EMPIRE OF NEPTUNE, after Tierho, *a shield* (*Le B.* 52) 1

Collection—Terry.

ADAMO GHISI, MANTOVANO.

466 THE FLAGELLATION, after an anonymous Master (1) 1

Collection—Wellesley.

467 THE FLAGELLATION, after Michel Angelo (2) 1

Collection—Wellesley.

468 THE MADONNA SUCKLING THE INFANT CHRIST (4) 1

469 TWO CUPIDS RIDING IN A CHARIOT, after Julio Romano (12) 1

Collection—Reynolds, Balmanno.

470 TWO CUPIDS MOUNTED ON DOLPHINS, after Julio Romano (13) 1

Collection—Esdaile.

471 TWO CUPIDS RIDING DOLPHINS, after Julio Romano (13) 1

472 A CUPID SEATED ON A DOLPHIN, after Julio Romano (23). And copy reversed 2

473 SERVITUDE, after Andrea Mantegna (103) 1

474 THE FISHERMAN AND THE MONSTROUS FISH, after Julio Romano (106) 1

475 COMBAT BETWEEN A LION AND A HORSE, after J. Romano (107) 1

Collection—De Fries.

DIANA GHISI, MANTOVANA.

476 HOLY FAMILY, after Raphael (16) 1

Collection—Woodburn.

477 THE DEAD BODY OF PATROCLE RESCUED FROM THE GREEKS, after Julio Romano (35) 1

Collection—Wellesley.

478 BIRTH OF APOLLO AND DIANA IN THE ISLAND OF DELOS, after Julio Romano (39), *first state before the address* 1

Collections—De Fries, Wellesley.

479 THE CHARLATAN WITH SNAKES, selling his quack medicines, after Julio Romano (44), *first state before the address of Horatius Pacificus Formis* 1

Collection—Wellesley.

GEORGIO GHISI, MANTOVANO.

480 THE MEETING OF THE VIRGIN AND ST. ELIZABETH, after Francesco Salvati (1), *first state before the address of Lafrerii* 1

Collection—St. Aubyn.

481 THE ADORATION OF THE SHEPHERDS (2) 1

Collection—Wellesley.

482 THE NATIVITY, on two sheets, after Angelo Bronzino (3) 1

Collection—Wellesley.

483 JESUS CHRIST ATTACHED TO THE CROSS (8) *first state before the address of Nicolo van Aelst* 1

Collection—Wellesley.

484 THE RESURRECTION, from his own design (9). *The same subject*, after Raphael (*Cumberland, No.* 444) 2

Collection—Wellesley.

GIOVANNI BATISTA GHISI, MANTOVANO.

485 HERCULES SLAYING ANTÆUS, after Julio Romano (12) 1

Collection—Wellesley.

486 THE LOVES OF MARS AND VENUS (13) 1

Collections—Storck, Ford, Reynolds.

487 MARS AND VENUS 1

Collection—Woodburn.

488 HERCULES REPOSING, from the statue in the Farnese Palace (41), *superb impression with large margin* 1

Collections—Dumesnil, Verstolk, Hawkins.

489 VENUS EMBRACING ADONIS, after Theodoro Ghisi (42) 1

490 VICTORIOUS HERCULES, with the Hydra of Lerna dead at his feet (44) 1

Collection—Wellesley.

491 VICTORIOUS HERCULES, with the Hydra of Lerna dead at his feet (44) 1

492 CUPID AND PSYCHE after Julio Romano (45), *first state before the additional drapery on the figure of Psyche, very rare* 1

Collection—Hodge.

493 HERCULES REPOSING AFTER HIS LABOURS (56), *brilliant impression* 1

Collection—Wellesley.

494 JUDGMENT OF PARIS (60) 1

495 THE DEATH OF PROCRIS (61), *first state before the additional work on the trees, and before the address of R. Antonij La Freri* 1

Collection—Sykes.

496 THE DEATH OF PROCRIS (61). *Also a first state* 1

497 ANGELICA AND MEDORA, after Theodoro Ghisi (62) 1

Collections—P. Mariette, 1672, *Gulston, Thane, Sykes, Wellesley.*

Thursday April 1st

FOURTH DAY'S SALE.

A. DE MARCENAY DE GHUY.

LOT

498 THREE PORTRAITS — JEANNE D'ARC (*Le B.* 5). LE CHEVALIER BAYARD (*Le B.* 6). LE MARÉCHAL DE SAXE (*Le B.* 36), *proofs before letters* 3

Collection—Martin.

PIERRE GIFFART.

499 FRANCES D'AUBIGNÉ MARQUISE DE MAINTENON (*Le B.* 42) 1

LUCAS GIORDANO.

500 CHRIST DISPUTING WITH THE DOCTORS (3), *first state, before the address Francisco palmiero formis.* ST. ANNE RECEIVED BY CHRIST AND THE MADONNA (7) 2

Collection—St. Aubyn.

ALBRECHT GLOCKENTON.

501 CHRIST BEARING THE CROSS, copied from Martin Schongauer's well-known print (15) 1

502 THE DEATH OF THE VIRGIN, copied from Martin Schongauer's well-known print (17) 1

HEINRICH GOLTZIUS.

503 SET CALLED THE MASTERPIECES OF GOLTZIUS (15-20) 6

Collection—Durand.

504 HEINRICH GOLTZIUS, life size (172), *proof before all letters* 1

29. 0. 0 *Collection—Woodburn.* Thibaudeau

505 PORTRAIT OF HENRY IV OF FRANCE (173), *first state with the address of P. van Honne* 1

506 PORTRAIT OF HENRY IV OF FRANCE (173), *second state with "Auec privil: du Roy au Palais," and the word "excudebat" after the name of Honne* 1

507 PORTRAIT OF NICQUET (177) 1

Collection—Claussin.

508 THE BOY AND DOG (190), Portrait of the Son of Theodoric Frisius a Dutch Painter, *the chef d'œuvre of the Master* 1

Collection—Wilson.

509 MARS AND VENUS SURPRISED BY THE GODS (139) 1

510 PORTRAIT OF ARNAUD BEERESTEM (192), *a small oval* 1

511 THE MATHEMATICIAN, NICOLAS DE DAVANTER, 1583 (204) 1

512 ANOTHER PORTRAIT OF THE SAME PERSON, somewhat differently treated, 1595 (205) 1

513 THE LOVES OF MARS AND VENUS, after B. Spranger (276) 1

Collection—De Fries.

COUNT GOUDT.

514 CERES IN SEARCH OF PROSERPINE, after Elsheimer 1

JACQUES GRANTHOMME.

515 SAMSON SLAYING THE LION (*Dumesnil* 1), *not described by Bartsch* 1

516 THE STABLE OF BETHLEHEM (*D.* 2), *a circle* 1

517 THE FLAGELLATION OF JESUS CHRIST (*D.* 4), *a small circle* 1

518 THE DANCERS, two of them with branches of trees (*D.* 19) 1

519 LAOCOON AND HIS TWO SONS (*D.* 20) 1

520 THE GOLDSMITH'S APPRENTICES FIGHTING (*D.* 21) 1

521 HENRY IV OF FRANCE, wearing a hat,—"Henricus . 4 . D . G . Rex Francorum & Navarre, Ætat 42 . Anno . 1594"—four lines in French (*D.* 59) 1

522 THE DAUPHIN, small whole-length as the Infant Hercules—"PORTRAICT AU NATUREL DE MONSEIGNEUR LE DAUPHIN," &c.—four lines in French (*D.* 66) 1

JAN HACKAERT.

523 VARIOUS LANDSCAPES, a set of six Etchings (16), *uniform and complete* 6

Collection—Dumesnil.

ALART DU HAMEEL.

524 CONSTANTINE THE GREAT AT THE HEAD OF HIS ARMY SEEING 84. 0 .0 THE MIRACULOUS VISION OF THE CROSS, *undescribed by Bartsch, (Passavant II, p.* 286, 11), *an exceedingly rare print* 1

JAN VAN DEN HECKE.

525 SET OF TWELVE VARIOUS ANIMALS (112) 12

Collection—De Fries.

526 Two from the set of Dogs—THE SLEEPING DOG CHAINED (9), *in two states.* THE THREE DOGS (10) 3

Collection—St. Aubyn.

FRANZ HOGENBERG.

527 MARY QUEEN OF ENGLAND, *engraved in* 1555 1

528 PHILIP II OF SPAIN, *companion to the last* 1

529 QUEEN ELIZABETH, *a small oval, very rare, not to be found in* 18. 10 0 *the British Museum*

530 MARY QUEEN OF SCOTS, full-length, arms above, in a border, *perfect and rare, not existing in the British Museum* 1

JAN HOLBRACH.

531 "THE MOST ILLUSTRIOUS HENRY LORD DARNLEY, KING OF SCOTLAND . . . . . Hew dyed at the age of XXI yeares Anno 1557;" "*Are to be Solde by Thomas Lanner, At the White Beare in Cornehill.*" *The engraving of this portrait has been attributed to R. Elstracke Holbrach being only the publisher* 1

Collection—Martin.

WENZEL HOLLAR.

532 ANNE BOLEYN, whole-length, as St. Barbara, after Hans Holbein, (*Parthey* 176) 1

Collection—Hodge.

533 TRIAL AND EXECUTION OF THE EARL OF STRAFFORD (*P.* 551-552), *fine, first states, rare* 2

Collection—Bromley.

534 THE FOUR SEASONS, full-length figures, with interesting views of St. James's Park, Cheapside, Albany, &c. (*P.* 606-609), *fine uniform set* 4

Collection—Durand.

535 THE CATHEDRAL AT ANTWERP (*H.* 824), *first state, with one line of inscription* 1

536 THE ROYAL EXCHANGE (1036), *before the introduction of the medal* 20.10.0 *of Sir Thomas Gresham* 1

Collection—Barnard, Martin.

537 ANNE OF CLEVES, in a rich dress, after Hans Holbein (*P.* 1343)

Collection—Durand. 1

538 EDWARD VI WHEN A CHILD, holding a rattle, after Hans Holbein (*P.* 1395) 1

Collection—Durand.

539 HENRY VIII, after Hans Holbein (*P.* 1414), *a circle* 1

Collection—Durand.

540 JANE SEYMOUR, after Hans Holbein (*P.* 1427), *a circle* 1

Collection—Durand.

541 JAMES II, WHEN DUKE OF YORK, in an oval of palms, surrounded 5-2.10.0 by a wreath of laurel, after David Teniers (*P.* 1424) 1

Collection—Martin.

542 CHARLES I, wearing a hat, in an oval, view of Whitehall in the distance (*P.* 1432) 1

543 CHARLES II, three-quarter length, with a view of St. James's Park and Whitehall in the background, after A. Van Dyck 10.5.0 (*P.* 1442), *second state, before the address of Meyssens* 1

544 CHARLES II, in armour, with emblems of the rising sun, after Diepenbecke (*P.* 1444) 1

Collections—P. Mariette, 1680, *Martin.*

545 MARY I, WHEN PRINCESS, after Hans Holbein (*P.* 1465), *a circle* 1

Collection—Durand.

546 CATHERINE OF ARRAGON, after Hans Holbein (*P.* 1549), *a circle* 1

Collection—Durand.

547 THE COUNTESS DOROTHEA OF SUFFOLK (*P.* 1727), *an oval, in two states, the second one with the name, not noticed by Parthey* 2

Collection—Buckingham.

548 THE COUNTESS OF ESSEX (*P.* 1731), *an oval, in two states, neither of them described by Parthey, the first inscribed "Margrita Cometessa Essex," the second, "Elizabeth Countess of Essex"* 2

8. 0.0 549 THE HANGING HARE, after Peter Bael (*P.* 2058), *first state* 1

DAVID HOPFER.

550 ADAM AND EVE (1-2), *two plates* 2

551 DAVID CUTTING OFF THE HEAD OF GOLIATH, after Raphael (3), *before the number* "46" 1

552 JESUS CHRIST RENDERING HOMAGE TO HIS FATHER IN PRESENCE OF HIS DISCIPLES (4), *before the number* "131" 1

553 JESUS CHRIST PARTING WITH HIS MOTHER (8), *before the number* "24" 1

554 JESUS CHRIST IN HEAVEN, SEATED IN JUDGMENT (15), *before the number* 1

555 PIOUS SUBJECT, WITH CHRIST AND THE MADONNA IN THE CENTRE, (19), *before the number* "20" 1

556 THE INTERIOR OF A CHURCH, with the Parable of the Widow's Mite, (27), *before the number* "47" 1

Collections—Esdaile, Bromley.

557 THE TRIUMPH OF JESUS CHRIST (29), *before the number* "21" 1

558 THE PRESENTATION IN THE TEMPLE (34), *first state, before the number* "55" 1

Collections—Van Putten, Beckford.

559 ARCHITECTURAL DESIGN OF ORNAMENT, with subject of the Marriage of St. Catherine (44), *before the number* "100" 1

560 COMBAT OF TRITONS, after Mantegna (46, 47), *proofs before the numbers* "97" *and* "98" 2

561 THE FAUNS AND SATYRS NEAR A WINE VAT, after Mantegna, (49) *before the number* "22" 1

562 The Three Good Peasants, and The Three Good Jews, after H. Burghmair (53, 54), *proofs before the numbers* "69" *and* "94" 2

563 The German Officer and Four Soldiers (66), *proof before the number* "3" 1

Collection—Storck.

564 Three Old Women Chastising the Devil (71), *proof before the number* "108" 1

565 Six Men Dancing round an Old Woman, who is carrying Wine and Sausages (73), *proof before the number* "18" 1

JEROME HOPFER.

566 The Adoration of the Magi (2), *proof before the number* "3" 1

567 Combat of Horsemen, after Raphael (46), *proof before the number* "57" 1

568 Erasmus of Rotterdam (62), *proof before the number* "70" 1

JAKOB HOUBRAKEN.

569 Henry Prince of Wales, *proof before letters* 1

SAMUEL HOWITT.

570 The wild Beasts at Exeter Change, "Taken from life during the numerous assemblage at the Royal Menagerie, Strand, London, 1813" 1

KARL DU JARDIN.

571 The Fountain in Ruins, *frontispiece* (1), *proof before the inscription* 1

Collection—Johnson.

572 The Fountain in Ruins, *frontispiece* (1), *before the address G. Falk et P. Schenck ex.* 1

Collection—Johnson.

573 The Mules (2), *before the number* 1

Collection—Johnson.

574 The Cow and Calf (3), *before the number* 1

Collection—Johnson.

575 The two Horses (4), *before the number* 1

Collection—Johnson.

576 THE DOGS SLEEPING (5), *before the number* 1
Collection—Johnson.

577 THE TWO DONKEYS (6), *before the number and much additional work* 1

578 THE TWO DONKEYS (6) 1
Collection—Johnson.

579 THE GOAT AND THE TWO SHEEP (7), *before the number* 1

580 THE GOAT AND THE TWO SHEEP (7) 1
Collection—Johnson.

581 THE THREE PIGS, sleeping near their sty (8), *before the number* 1
Collection—Johnson.

582 THE SHEPHERD BEHIND A TREE (23), *before the number* 1
Collection—Maberly.

583 THE WOMAN STANDING IN THE WATER (27), *before the number* 1

584 THE BATTLE FIELD (28), *before the number* 1

585 THE MULE AND THE JACKASS (29), *before the number* 1
Collection—Esdaile, Brooke.

586 THE YOUNG SHEPHERDESS, talking to her dog (31), *before the number* 1

587 THE FLOCK OF SHEEP AND GOATS (33), *before the number* 1
Collection—Maberly.

588 THE COWS, THE BULL AND THE CALF (34), *before the number* 1

589 THE SHEEP RESTING NEAR A FENCE (35), *before the number* 1

590 THE SHEEP RESTING NEAR THE TRUNK OF A TREE (36), *before the number* 1

591 THE SHEEP RESTING IN A MEADOW, a Village in the distance *before the number* 1

592 THE SHEEP LYING DOWN, annoyed by flies (38), *before the number* 1

PETER DE JODE.

593 THE NATIVITY, after Jordaens (*Le B.* 2), *first state before the address of Hendrick Sayers* 1

594 THE VIRGIN ENTHRONED, surrounded by Saints, after Rubens 1

595 MARY, Daughter of Charles, I; and WILLIAM PRINCE OF ORANGE, *small half-lengths* 2

596 FOLLY AND IGNORANCE—The Monk and the Owl, and The Old Fool and the Cat, after J. Jordaens 2

JAN JONCKHEER.

597 THE THREE GREYHOUNDS (116, 1) 1

598 THE FOUR GREYHOUNDS (117, 2) *two states, one undescribed before the No. "2," full of burr* 2

CHARLES JOSI.

599 THE LITTLE GIPSY, after Richard Westall, R.A. 1

PETER VAN LAAR.

600 THE SET OF DIFFERENT ANIMALS (1-8), *wanting No "3" les* Bœufs 7

601 THE SEATED FEMALE (3, 19). THE CAVALIER (20), on the same sheet as the Etching by Jan Van Noordt of a Milkman and Group of Cattle, *rare* 3

Collection—Dumesnil, McIntosh.

JOHANN LADENSPELDER.

602 PANEL OF ORNAMENT, with nude female reclining on the ground (20) 1

LODOVICO LANA.

603 HERCULES DESTROYING THE NEMEAN LION (1) 1

WILLEM VAN LANDE.

604 CAVALRY SKIRMISHES (*Le Blanc* 1-6), *four of the set, first states with Vischer's address* 4

RICHARD I. LANE.

605 MADAME MALIBRAN, after A. E. Chalon, R.A. 1

PIERRE GABRIEL LANGLOIS.

606 VANITAS VANITATUM ET OMNIA VANITAS, *rare* 1

NICOLAS DE LARMESSIN.

607 LE BLANC DELABARME FRANCOISE LOUISA, DUCHESSE DE LA VALLIERE, *first state* 1

608 HENRIETTE D'ANGLETERRE DUCHESSE D'ORLEANS, daughter of Charles I (*Le B.* 5) 1

PETER LASTMAN.

609 JUDITH AND TAMAR SEATED, landscape background 1

NICOLAS DE LAUNAY.

610 LE PETIT JOUR, after Frendenberg (*Le B.* 31) 1

HANS SEBALD LAUTENSACK.

611 LANDSCAPE, a Villa situated on the bank of a river (41) 1

Collection—Storck.

612 LANDSCAPE, with a church surrounded by trees on the right (42) 1

WILHELM VAN DER LEEUW.

613 DANIEL IN THE LION'S DEN, after Rubens (*Le B.* 3), *first state before the name of Danckaerts* 1

ROSA LENOIR.

614 CHARLOTTE, after C. W. Bunbury 1

JEAN CHARLES LEVASSEUR.

615 THAIS, OU LA BELLE PENITENTE, after Greuze (*Le B.* 58) 1

616 LA VEUVE ET SON CURÉ, after J. B. Greuze (*Le B.* 60), *proof before the title* 1

LUCAS VAN LEYDEN.

617 DAVID PLAYING THE HARP BEFORE SAUL (27) 1

618 THE RAISING OF LAZARUS (42) 1

619 JESUS CHRIST APPEARING TO THE MAGDALEN (77) 1

Collection—Nunn.

620 THE RETURN OF THE INFANT PRODIGAL (78) 1

621 THE MADONNA AND CHILD SEATED IN A LANDSCAPE (84) 1
Collection—Brooke.

622 THE HOLY FAMILY (85) 1
Collection—Brooke.

623 THE UYLEN SPIEGEL (159), *an exquisite pen drawing from the very rare print* 1

THEODORO FILIPPO LIAGNO.

624 ST. JOHN PREACHING IN THE WILDERNESS (1), *the most important of this artist's works* 1
Collection—Prince De Paar.

JAN LIEVENS.

625 THE MADONNA PRESENTING A PEAR TO THE INFANT CHRIST, *scarce* 1
Collections—Dumesnil, St. Aubyn.

626 THE RAISING OF LAZARUS, *first state, before the address of Wynngaerd* 1

627 JACOB ANOINTING THE STONE IN BETHEL, *rare* 1
Collection—St. Aubyn.

628 PORTRAIT OF EPHRAIM BONUS, seated in a chair, *before the address of Clement de Jonghe* 1
Collection—Earle.

629 PORTRAIT OF JOOST VONDEL, the Dutch poet, *second state*, "*A. de Wees excudit*" 1
Collection—Hodge.

630 A RABBI STANDING, wearing a long cloak. THREE BUSTS OF OLD MEN 4

ETIENNE FREDERICK LIGNON.

631 MDLLE. MARS, after F. Gerard (*Le B.* 20), *proof before letters, on india paper* 1

DAVID LOGGAN.

632 CHARLES II, *proof before the inscription* 1
Collection—Brooke.

GIUSEPPE LONGHI.

633 MARRIAGE OF THE VIRGIN, after Raphael (*Le B.* 4) 1

634 THE EMPEROR NAPOLEON I, *profile in a circle* (*Le B.* 32, 1806), *proof before letters* 1

635 THE EMPEROR NAPOLEON I., *in circular frame*, 1812 (*Le B.* 33), *proof* 1

JAN LOUYS.

636 PHILIP THE GOOD, DUKE OF BURGUNDY. ANNA OF AUSTRIA, QUEEN OF LOUIS XIII, after Rubens 2

MASTER OF THE MONOGRAM "B. M."

637 THE JUDGMENT OF SOLOMON (1), *first state, before the cloud on the left of the throne was added, and other variations which have never been pointed out before in this very rare print* 1
Collections—Husring, Harford.

MAIR OF LANDSHUT.

638 THE BALCONY (12), in which are seen a gallant and three ladies accompanied by a buffoon, *of this very rare print the British Museum only possesses a fragment, consisting of about one-third of the entire composition.* 1
Collection—Willett.

ANDREA MANTEGNA.

639 THE ENTOMBMENT (3), *extremely rare, in this early state, with false margin* 1
Collection—Maberly.

640 THE ROMAN SENATE ACCOMPANYING A TRIUMPH (11)

641 HERCULES AND ANTÆUS (16) 1
Collections—Storck, Woodburn, Sykes and Harford.

642 SILENUS AND HIS ATTENDANTS (20) 1
Collection—Esdaile, Bromley.

IGNAZ CORNELIUS MARINUS.

643 ADORATION OF THE SHEPHERDS, after Jacob Jordaens (*Le B*. 1), *proof before the address, "cum privilegio"* 1

Collection—Terry.

JOHANN FRIEDRICH MARTIN.

644 "THE WORKS UNFINISHED AND NEGLECTED LIE," after E. Martin 1

JAKOB MATHAM.

645 THE GREAT WHALE, stranded on the coast of Holland in 1598 (61) 1

646 THE CRUCIFIXION, after Albrecht Dürer (97) 1

Collection—Terry.

647 MAXIMILIAN, DUC DE SULLY, after Du Boys; *this print is usually attributed to J. Matham.* 1

T. DIRK MATHAM.

648 DESCENT FROM THE CROSS, after Aertgen de Leyden (*Le B.* 5) 1

Collection—Terry.

JEAN BAPTISTE MASSARD, THE ELDER.

649 LA DAME BIENFAISANTE, after Greuze (*Le B.* 88), *proof before the title but not the arms* 1

650 LA CRUCHE CASSÉE, after Greuze (*Le B.* 92), *with autographs of the artists* 1

Collection—Buckingham.

ANTOINE MASSON.

651 CHRIST AND HIS DISCIPLES AT EMMAUS, after Titian (*Dumesnil* 5). If the tradition is to be relied on, the Disciple on the right of the Saviour represents the Emperor Charles V, and the one on the left Cardinal Ximenes; the Page, the son of the Emperor, who became Philip II 1

652 GUILLAUME DE BRISACIER, "The grey headed Man" (*D.* 15), *first state before letters, extremely rare* 1

653 HENRY DE LORRAINE (Comte d'Harcourt), after N. Mignard (*D.* 34). *Chef d'œuvre of the Master. First state before the No.* "4" *in the margin*

CORNELIUS MATSYS.

654 Henry VIII, in a cap and feather, and fur tippet, &c., 1548, bust, (58), *rare* 1

ISRAEL VAN MECKENEN.

655 THE DANCE OF HERODIAS (9), *early impression* 1

656 CHRIST BEARING THE CROSS, copied from Martin Schongauer (23) 1

Collection—Buckingham, Bromley.

657 THE MASSACRE OF THE INNOCENTS (38) 1

658 THE DEATH OF THE VIRGIN, copied from Martin Schongauer (40) 1

659 DEATH OF LUCRETIA (168) 1

Collection—Bammville.

JAN VAN DER MEER, LE JEUNE.

660 THE SHEEP STANDING (2), *very rare etching* 1

Collection—Brooke.

MELCHIOR MEIER.

661 APOLLO FLAYING MARSYAS (*B. xvi, p.* 247) 1

ANDREA MELDOLLA.

662 THE ENTOMBMENT (17). The same subject, treated differently 2

Collection—Prince de Paar.

PAOLO MERCURY.

663 ST. AMELIA, QUEEN OF HUNGARY, after Delaroche (*Le B.* 1), *proof, with the artist's name, on India paper* 1

664 MADAME DE MAINTENON, from a miniature by Petitot (*Le B.* 3), *proof before letters* 1

665 DES MOISSONNEURS DANS LES MARIAS PONTINS, after Leopold Robert (*Le B.* 5), *second state, with the name of the printer, on India paper* 1

PETER MIRICENYS.

666 MARIA REGINA SCOTIÆ, three-quarter length, the monogram P.M. in the left-hand corner, *an oval, an exceedingly rare portrait* 1

GIROLAMO MOCETTO.

667 JUDITH PUTTING THE HEAD OF HOLOFERNES INTO A SACK (1), *a most interesting and excessively rare specimen of the works of this admirable artist, second state with tree* 1

Collection—Prince de Paar.

668 THE BAPTISM OF OUR SAVIOUR (2) 1

Collections—Reynolds, Lloyd, Sykes, Ottley and Nunn.

*** On this impression being compared with the one in our National collection, variations will be found by the artist's own hand of a most interesting nature not hitherto noticed in any work on the subject of early Italian engraving. For instance, in this print more work is to be found in all the faces, particularly on the right cheek of the Saviour, and also on his neck, and a light is burnished out on his right thigh. This must not be confounded with what is usually understood as re-working after a plate has been somewhat worn. It is simply an artistic improvement by the designer's own hand in carrying out his mature ideas.

NICOLLETTO DA MODENA.

669 THE NATIVITY (4), *excessively rare* 1

Collections—Cardinal Fieschi, Bammville.

*** The impression here described is very early and perfect, the example in the British Museum is injured very much and imperfect.

670 LEDA AND THE SWAN (46) 1

Collection—Bammville.

FIFTH DAY'S SALE.

JAN MIENZE MOLENAER.

LOT

671 THE "DÉBAUCHÉS" (*B. vol. iv, p.* 5), *rare, with the address of Frederick de Widt excud.* 1

BENEDETTO MONTAGNA.

672 OUR SAVIOUR ON THE MOUNT OF OLIVES (4), *first state, before the tablet inscribed with the name was worked over with heavy cross hatching* 1

66-0-0

Collections—Sykes, Wilson, Bedford, and Maberly.

673 VULCAN, MERCURY AND CUPID (24) 1

53.0.0

Collection—St. Aubyn.

674 APOLLO AND MIDAS (22); Copy and Duplicate 2

JEAN MICHEL MOREAU.

675 LE COUCHER DE LA MARIÉE, after Baudouin (*Le B.* 72) 1

RAPHAEL MORGHEN.

676 LOT AND HIS DAUGHTERS, after Guercino, *proof before all letters.* REPOSE IN EGYPT, after Nicolas Poussin (*Maskell* 17), *proof, open letters, with arms* 2

677 THE NATIVITY, after Raphael Mengs (21), *proof with the artists' names only* 1

678 MADONNA DELLA SEGGIOLA, after Raphael (*M.* 23), *proof before letters, with one line of dedication* 1

679 THE TRANSFIGURATION, after Raphael (*M.* 25), *proof with the white book and before all letters* 1

70-0-0

680 THE LAST SUPPER, after L. da Vinci (*M.* 27). *Sixth state without the comma before the word* "vobis," *in the address of* "Antosy" 1

681 THE PENITENT MAGDALEN, after Murillo (*M.* 30), *proof before letters, excepting the artists' names* 1

682 THE VIRGIN AND CHILD, after L. Caracci (*M.* 31), *small oval, proof before all letters, except the artists' names* 1

683 THE MADONNA DEL CARDELLINO, after Raphael (*M.* 35), *proof open letters* 1

684 THE MADONNA ADDOLORATA, after Sassoferrato (*M.* 46), *proof with arms, but before letters* 1

685 THE SEASONS DANCING BEFORE TIME, after Nicolas Poussin (62) 1

686 ANGELICA AND MEDORA, after T. Matteini (*M.* 63), *proof before letters, excepting the artists' names* 1

687 EQUESTRIAN PORTRAIT OF FRANCESCO DI MONCADA, after Van Dyck (*M.* 209), *proof open letters* 1

688 PORTRAIT OF LOUIS XVIII, after Augustin (*M.* 240) 1

689 PORTRAIT OF LEONARDO DA VINCI, from a picture by himself (*M.* 243), *proof before all letters* 1

690 MADONNA LAURA, after Memmi (*M.* 252), *proof before all letters.* GUIDO RENI, from a picture painted by himself, engraved by G. Cipriano, pupil of R. Morghen 2

CHRISTIAN FRIEDRICH MÜLLER.

691 ST. JOHN THE EVANGELIST WRITING THE APOCALYPSE, after D. Zampieri, *with the date of* 1808, *and before the retouch* 1

692 MADONNA DI SAN SISTO, after Raphael, *fine early impression, retouched by Bervic* 1

JAN MÜLLER.

693 ALBERT, ARCHDUKE OF AUSTRIA, and ISABELLA, INFANTA OF SPAIN, after Rubens (62, 63), *proof before "cum privilegio"* 2

Collection—Bernal.

694 BELSHAZZAR'S FEAST, with the handwriting on the wall (1), *undescribed proof, before the writing on the wall and before all letters* 1

Collection—Marshall.

695 The Magi bringing Presents to the Infant Christ (2), *undescribed proof, before the name and address* 1

Collection—Marshall.

696 The Raising of Lazarus, after A. Bloemaert (27), *first state, before the left foot of Lazarus was finished* 1

Collections—Beckford, Buckingham, Marshall.

697 Minerva and Mercury arming Perseus, after B. Spranger (69), *undescribed state before any letters* 1

JOHANN GOTTHARD VON MULLER.

698 Jerome Bonaparte, King of Westphalie, after M. Kinson, the head and face engraved by C. Friedrich Muller (*Le B.* 27), *proof before all letters* 1

AGOSTINO DE MUSE, called VENEZIANO.

699 The Madonna and Infant Christ, with the Infant St. John and two Angels, after Francia (51), *first state before the date* 1516 *was altered to* 1518 1

700 Venus and Love, after Raphael (286), *second state, before the retouch* 1

701 Apollo and Daphne, after Baccio Bandinello (317), *first state, with the date* 1515 1

PETER MYRICINUS.

702 The Seven Cardinal Virtues—Faith, Temperance, Providence, Charity, Hope, Justice and Fortitude, after P. Breughel 7

Collection—Beckford.

NADAT (The Master of the Mouse Trap).

703 Two Armies arranged in the Order of Battle (2), *first state, before the scroll was enlarged and the date* 1530 *was added* 1

Collection—Nunn.

*** This print is infinitely finer than the one in the British Museum, being much earlier, with the work perfect and clean, in fact quite a different print in appearance.

H. NAIWJNCX.

704 The First Set of Eight Landscapes (1-8), *first state with the address of Clement de Jonghe excudit, uniform set* 8

705 The Second Set of Eight Landscapes, upright (9-16) 8

ROBERT NANTEUIL.

706 Anne Infante D'Espagne Reine de France (*Dumesnil* 23), *first state before the crochet* 1

707 Pompene de Bellievre, after Le Brun (*D.* 37), *first state before the crochet after the word sculpebat* 1

708 Louis de Bourbon Prince de Condé (*D.* 79) 1

709 Basile Fouquet, Abbé de Barbeaux (*D.* 97) 1

710 Louis Hesselin, Conseiller d'Etat (*D.* 110), *first state before the inscription* 1

711 Louis XIV, *first state before any mark on the margin at top* 1
Collection—P. Mariette, 1677.

712 Jules Cardinal Mazarin, with Vignettes of the Battle of Réthel, the Siege of Arras, &c. (*D.* 180), *first state* 1
Collection—Bernal.

713 Nicolas Potier de Novion (*D.* 207), *first state before the crochet after the date* 1

714 Pierre Payen-Deslandes (*D.* 210) 1

715 Jean François Sarrasin (*D.* 226), *second state with one mark in the margin at top* 1

JOHN NIXON.

716 "The West Prospect of Temple Barr:" *from Stowe's Survey of London.* "A View of the Place and Manner of K. Charles the First's Execution" 2

WENZEL VON OLMÜTZ.

717 The Man of Sorrows, copied from M. Schongauer (17) 1
Collection—Hawkins.

718 The Martyrdom of St. Andrew (23), *rare* 1
Collections—Ottley, Bromley.

JAN (OR JOSSE) VAN OSSENBEECK.

719 "LA CAFFARELLE" (25) 1

Collection—St. Aubyn.

720 THE FOUNTAIN OF TRITONS (26) 1

ADRIAN VAN OSTADE.

721 A FINE SET OF HIS WORKS, including the rare state of the Painter with the high cap. The Village Fair. The Pig Killer.

65. 0. 0 The Little Topers, *all in early states, fifty-five examples in all, on twenty-nine mounts* 55

Collection—Buckingham.

CRISPYN VAN DE PASSE.

722 "QUEEN ELIZABET—D. G. ANGLIÆ FRANCIÆ, HIBERNIÆ, ET VERGINÆ REGINA, &C.," full-length, after Isaac Oliver, in the magnificent dress which she wore when she went to St. Paul's Cathedral to return thanks for the defeat of the Spanish Armada, *exceedingly rare and interesting portrait* 1

Collection—Buckingham.

723 QUEEN ELIZABET, with six lines in Latin commencing—"Tantæ si vires, virtus mihi quanta Mariana est." cris. de. Pas. scul. et ex., *oval in a square border, very fine with large margin* 1

Collection—Brooke.

724 THE MOST ILLUSTRIOUS PRINCESSE MARY OF AUSTRIA, Daughter to the most puissant Prince Philip the third King of Spaine and India, &c., for whom Charles I made his celebrated journey, *an illustrated oval, "Simon Passæus sculpsit"; "Are to be Sould in Popes head Ally by Io: Sud: & G. Humble"*

SIMON VAN DE PASSE.

725 THE HIGH AND MIGHTIE AND MOST VIRTUOUS PRINCESSE ANNE QUEENE OF GREAT BRITAINE, FRANCE AND IRELAND, 1616, GREAT EMPRESSE OF THE NORTH, ADMIRED QUEEN, &C., an equestrian portrait, four English and four French verses beneath, *"Simon Passaus, Fig. et sculp. Lord Compton Holland excud., ibid.," very rare* 1

Collection—Prince de Paar.

726 HENRY PRINCE OF WALES EXERCISING WITH A LANCE, the large original print with Latin inscription—"Illustrissimi Generosissimique," &c.; *"Are to be sould by Compton Holland, over against the Exchange at the Signe of the Globe"* 1

Collections—Gulston, Martin.

727 ANNE OF DENMARK, richly habited, a flower in her breast; "*are to be Sould in Pope's head Ally by Joh Sudbury and Georg. Humble,*" *an illustrated oval*, with ten lines commencing—"For Face, for Race, for Grace, for every thinge" 1

Collection—Martin.

728 MARIA, the Infanta of Spain, *an illustrated oval;* four lines of Latin inscribed beneath commencing—"Te Mariam excelsam magni pars orbis adorat.—Anno. 1622.—Sim. Pass: *sculp.*—Chris. de Pass, *excudit,*" &c. 1

Collections—Gulston, Martin.

729 "THE RIGHT HONORABLE AND MOST VIRTUOUS LADY MARY SIDNEY, wife to the late deceased Henry Herbert, Earl of Pembroke," &c., holding her book of the translation of the Psalms, *an illustrated oval;* "*are to be sold by Jo. Sudbury and Geo. Humble in Pope's head Alley*" 1

730 LUCY HARRINGTON, Countess of Bedford, *an illustrated oval;* six lines commencing—"Religion's love is Wisdome's worth;" "*Are to be sould in Pope's head Alley by John Sudbury and Geo. Humble*" 1

731 MAGDELEINE PASSE, *an oval*, supported by Minerva and female figure emblematical of Engraving, *proof with blank for inscription on drapery* 1

Collection—Brooke.

732 ROBERT CAR, EARLE OF SOMERSET, Viscount Rochester, &c. *an illustrated oval;* "*S. Pa: Sculp: Lor. Comp: Holl: excu.*" 1

Collection—Martin.

733 "THE RIGHT HONORABLE AND MOST NOBLE HENRY WRIOTHESLEY, Earl of Southampton, &c." *an illustrated oval;* "*are to be sould in Pope's head Alley by John Sudbury and George Humble*" 1

WILHELM VAN DE PASSE.

734 CHARLES I, seated upon a chair of state; "*Are to be sould by Thomas Jenner at the south going up of ye Royall Exchange;*" four lines beneath as follows:—

"Crownes have their compasse, length of days their dat,
Triumphes their tombes, felicitie her fate:
Of more than earth can earth make none partaker,
But knowledge makes KING CHARLES most like his Maker."

Collection—Martin.

735 JAMES I AND HIS SON, the Prince is standing with his hat in his hand by the seated figure of the King, sixteen lines in Latin underneath commencing—"Who viewes not on this reverend aspect," "*Wil. Passæus figu. et Sculpsit, Anno Dom.* 1621; *are to be sould by Thomas Jenner in Cornhill, at the White Beare; George Fearebear excud.;" first state, the King holds an orb in his left hand, which was changed to a skull in the second state, very rare* 1

55. 0. 0

736 "THE RIGHT HIGH AND RIGHT MIGHTY PRINCE GEORGE VILLIERS, Duke, Marquis and Earl of Buckingham," &c., equestrian portrait, richly habited, with ships at sea, beneath—"*Graven and dedicated by Wil. Passæus, in the year of our Lord God* 1625" 1

Collections—Putten, Woodburn.

GEORGE PENCZ.

737 ABRAHAM CARESSING HAGAR (6) 1

738 JOB PERSECUTED BY HIS WIFE AND FRIENDS (7) 1

739 THE HISTORY OF JOSEPH (9-12), *the set complete* 4

740 THE HISTORY OF TOBIT, *imperfect set of five plates*—Tobit leaves the table (14); Tobit leaving the Children of Israel (14); Tobit loses his sight (15); The young Tobit starts for his travels (16); The first night of his marriage (19) 5

741 OLD TESTAMENT SUBJECTS (20-29), *incomplete, wanting one subject* (29), Herodias with the head of St. John the Baptist 9

742 CHRIST DELIVERS A YOUNG MAN FROM AN EVIL SPIRIT (41) 1

743 THE WOMAN TAKEN IN ADULTERY (55) 1

744 CHRIST BLESSING LITTLE CHILDREN (56) 1

745 THE CRUCIFIXION (57), *first state* 1

746 THE GOOD SAMARITAN (68) 1

747 THE CONVERSION OF ST. PAUL (69) 1

748 THOMIRIS, with the head of Cyrus (70) 1

Collection—Storck.

749 TARQUIN AND LUCRETIA (78) 1

750 THE DEATH OF LUCRETIA (79) 1

751 REGULUS IN THE BARREL (77) 1

752 Virginius Killing his Daughter (84) 1

753 Porsenna and Clebe (81) 1

754 Horatius Cocles defending the Bridge (80) 1

755 The Punishment of the Courtisan (88) 1

756 Thetis and Chiron (90) 1

Collection—Willet.

757 John Frederick, Duke of Saxony, surrounded by coats of arms (126), *not described by Bartsch, very rare* 1

Collections—Guiset, Bernal.

758 Portraits of Gregory Pencz and his Wife (*B. viii. p.* 361, 1-2) 2

Collections—Esdaile, Balmaneno, Willett.

ANTONIO PERFETTI.

759 Sibylla Persica, after Guido Reni, *proof before all letters* 1

CHARLES PICART.

760 Margaret of Scotland, wife of Louis X of France, *india proof before all letters* 1

ETIENNE PICART.

761 Frances Athenais de Rochechauart, Marchioness de Montespan 1

GIOVANNI ANDREA PODESTA.

762 Allegorical Subject, with Cupid as a painter (5) 1

763 Bacchanalian Subject, with Silenus carried by fauns (2) 1

764 Another Bacchanalian Subject, with tomb on the right (5) 1

765 An Assemblage of Cupids before a Statue of Venus, after Titian (8) 1

FRANÇOIS POILLY, Le Père.

766 Holy Family, in which the Infant Christ is standing upon a cradle, after Raphael 1

PAUL PONTIUS.

767 The Massacre of the Innocents, after Rubens, *on two sheets* 1

768 Christ bearing the Cross, after Rubens, *early impression* 1

Collection—Terry.

769 The Virgin and Child, with the Magdalen, St. George and St. Jerome, after Rubens 1

770 The Entombment, after P. P. Rubens 1

Collection—Esdaile.

771 Henry Count Vanden Berghe, after A. Van Dyck, *proof before the address of Bon Enfant, and with the word Catholici after Regis* 1

772 Jacob Roclans, after Rubens, *proof with the arms, but before all letters*

Collection—P. Mariette, 1692.

773 Nicholas James Rocko, after P. P. Rubens, *proof before letters* 1

774 Peter Paul Rubens, wearing hat and cloak, from a picture painted by himself, *in a frame* 1

775 Portraits of Rubens and Van Dyck, after the last mentioned painter 1

CARLO ANTONIO PORPORATI.

776 Abraham sending away Hagar, after P. Van Dyck, *proof with arms, but before any letters* 1

777 Susannah and the Elders, after P. Sarterre, *proof before all letters, rare* 1

778 "Le Coucher," after Van Loo, *proof before any letters* 1

779 A young Girl with Dog, after Greuze, *proof before any letters* 1

Collections—Putten, Woodburn.

JAN POST.

780 Portrait of Jonas Suyderhoef, after Franz Hall, *proof before letters* 1

Collection—Debois.

GIOVANNI BATTISTA DEL PORTO.

781 LEDA AND HER CHILDREN (3), *cut all round* 1
Collection—St. Aubyn.

782 ROMA, symbolical of the Eternal City, represented by a seated female, who holds a small figure of Victory in her right hand (*Passavant* 7), *unknown to Bartsch* 1
Collection—St. Aubyn.

783 ST. JEROME seated, extracting a thorn from the lion's right foot (1), *woodcut* 1
Collections—Lloyd, Esdaile, Bammeville.

*** The impression in the print room of the British Museum is a poor worn out example.

PAUL POTTER.

784 SUBJECTS OF COWS AND OXEN, called the "Bull Book" (1-8), *proofs before the numbers* 8
Collection—Bernard.

785 THE SET OF HORSES (9-13) 5
Collection—Johnson.

786 COWS DESCENDING A HILL (14), *the large uncut plate with the date of* 1643, *and the cut plate with the date altered to* 1649 2
Collection—Wells.

787 COWS DESCENDING A HILL (14), *the cut plate with the date of* 1649 1

788 THE SHEPHERD PLAYING THE FLUTE (15), *second state with the address of Clement de Jonghe* 1

PRATTENT.

789 LOUISA MILDMAY 1

FRANCESCO PRIMATICCIO.

790 TWO ROMAN WOMEN, STANDING (1) 1

CAMILLO PROCACCINI.

791 THE REPOSE IN EGYPT (1), *an oblong composition* 1

792 THE REPOSE IN EGYPT, *an upright composition* (2) 1
Collection—St. Aubyn.

793 THE REPOSE IN EGYPT, St. Joseph seen on the right reclining (3) 1
Collection—Sykes.

MARC ANTONIO RAIMONDI.

794 THE LAST SUPPER, after Raphael (26) 1
Collections—Lely, Prince de Paar.

795 ST. PAUL PREACHING AT ATHENS, after Raphael (44) 1
Collection—Brooke.

796 THE MADONNA AND CHILD WITH ST. ANNE, entitled "La Vierge au berceau," after Raphael (44) 1
Collection—Prince de Paar.

797 A NAKED MAN BEARING THE BASE OF A COLUMN (476) 1
Collection—Brooke.

798 MADONNA AND CHILD, copied from Albrecht Durer (640) 1

SCHOOL OF MARC ANTONIO RAIMONDI.

799 THE SACRIFICE OF CAIN (3) 1
Collection—St. Aubyn.

800 THE SACRIFICE OF CAIN AND ABEL, after Raphael (4), *undescribed first state before the address and the date* 1544, *fine* 1
Collections—De Fries, Wellesley.

801 JOSEPH RELATING HIS DREAMS TO HIS BRETHREN, after Raphael (5) 1
Collections—De Fries, Wellesley.

802 THE FLIGHT INTO EGYPT, after Raphael (4) 4

803 DEATH SURPRISING A FEMALE, after M. Angelo, inscribed MORTALIA FACTA PERIBUNT (1), by the Master of the Monogram M. 2
Collection—St. Aubyn.

MARCO DA RAVENNA.

804 STRENGTH, after Raphael (395) 1
Collection—Brooke.

805 A BATTLE, after Giulio Romano (20) 1
Collection—Dumesnil, St. Aubyn.

REMBRANDT VAN RHYN.

806 A PORTRAIT OF REMBRANDT, in a turned up hat and an embroidered mantle (*Wilson* 7), *seventh state and copy by Van Vliet* 2

807 A PORTRAIT OF REMBRANDT, with a scarf round his neck (*W.* 17), *third state with the name and date added* 1

Collection—Garle.

£ £3-4 each excepting £2 8/0

808 THE PORTRAITS OF REMBRANDT AND HIS WIFE (*W.* 19) 1

809 PORTRAIT OF REMBRANDT IN A CAP AND FEATHER (*W.* 20), *second state* 1

810 PORTRAIT OF REMBRANDT, *in an oval* (*W.* 23), *second state before the angles were effaced* 1 15.15.0

811 PORTRAIT OF REMBRANDT, leaning on a stone sill (21), *second state with the border of the cap extending over the hair on the right* 1

812 ABRAHAM ENTERTAINING THE THREE ANGELS (*W.* 36), *on thick Japanese paper* 1

Collection—Garle.

813 ABRAHAM SENDING AWAY HAGAR AND ISHMAEL (*W.* 37), *with the edges of the plate unclean* 1

Collection—Garle.

814 ABRAHAM WITH HIS SON ISAAC (*W.* 38), *full of burr, on Japanese paper* 1

Collection—Garle.

815 ABRAHAM'S SACRIFICE (39), *full of burr, on Japanese paper* 1

Collection—Garle.

816 JOSEPH TELLING HIS DREAM TO HIS BRETHREN, in the presence of his father and mother (*W.* 41), *first state* 1

817 JOSEPH TELLING HIS DREAMS TO HIS BRETHREN (*W.* 41), *second state* 1

818 JACOB LAMENTING THE SUPPOSED DEATH OF JOSEPH (*W.* 42). And copy 2

Collection—Garle.

819 JOSEPH AND POTIPHAR'S WIFE (*W.* 43) 1

Collection—Garle.

820 THE TRIUMPH OF MORDECAI (*W.* 44) 1

Collection—Brooke.

821 THE ANGEL APPEARING TO THE SHEPHERDS (*W.* 49), *third state* 1

70 0 0

Collections—Barnard, Seguier, Maberly.

822 THE ADORATION OF THE SHEPHERDS, a night piece (*W.* 51), *first state, undescribed, before the band on the cap of the Virgin and also before the line upon the sleeve; the plate is also less worked upon throughout, and the cap of Joseph is different* 1

Collection—Garle.

823 THE CIRCUMCISION (*W.* 53) 1

Collection—Garle.

824 THE PRESENTATION IN THE TEMPLE, in Rembrandt's dark manner (*W.* 55) 1

825 JESUS FOUND BY HIS PARENTS IN THEIR JOURNEY TO JERUSALEM (*W.* 64) 1

826 CHRIST PREACHING, entitled the "Little La Tombe" (*W.* 71), *full of burr* 1

Collection—Brooke.

827 THE TRIBUTE TO CÆSAR (*W.* 72) *with burr* 1

Collection—Garle.

828 CHRIST DRIVING THE MONEY CHANGERS OUT OF THE TEMPLE (*W.* 73), *first state, before the upper part of the face of the man dragged by the ox was made clear, and also before the sole of the boot was worked upon* 1

829 JESUS CHRIST AND THE SAMARITAN WOMAN AT THE WELL (*W.* 74), *an arched plate, first state, but the clear space above cut away, full of burr*

36 0 0

Collection—Brooke.

830 CHRIST HEALING THE SICK, called "The Hundred Guilder Piece," (*W.* 78), *second state* 1

16 10 0

Collection—Buckingham.

831 CHRIST CRUCIFIED BETWEEN TWO THIEVES (*W.* 81), *fourth state, with the composition entirely changed from the earlier ones, full of burr* 1

Collection—Buckingham.

832 CHRIST BEFORE PILATE (*W.* 82), *second state* 1

27 0 0

Collection—Defer.

833 THE DESCENT FROM THE CROSS (*W.* 84), *fourth state, with the address of Hendricus Vlenburgensis* 1

834 THE CRUCIFIXION (*W.* 86), *a small square composition* 1

Collection—Garle.

835 THE DESCENT FROM THE CROSS, a night piece (*W.* 88), *early impression, full of burr* 1

Collections—Morant, Garle.

836 CHRIST ON THE CROSS BETWEEN THE TWO THIEVES (*W.* 85), *an oval, early state, full of burr* 1

837 THE FUNERAL OF JESUS (*W.* 89) 1

Collections—Esdaile, Garle.

SIXTH DAY'S SALE.

REMBRANDT VAN RHYN CONTINUED.

LOT

838 CHRIST AND HIS DISCIPLES AT EMMAUS (*W.* 93), *a small composition* 1
Collection—Garle.

839 THE GOOD SAMARITAN (*W.* 95), *fourth state, with the wall above the house shadowed, and before the name and date* 1

840 PETER AND JOHN AT THE BEAUTIFUL GATE OF THE TEMPLE (*W.* 98), *second state, the outline of the drapery beneath St. Peter's arm is more clearly indicated, on Japanese paper* 1
Collections—Buckingham, Garle.

841 THE MARTYRDOM OF ST. STEPHEN (*W.* 102), *full of burr* 1

842 THE BAPTISM OF THE EUNUCH (*W.* 103), *first state, the cascade nearly white, with burr* 1
Collection—Garle.

843 THE DEATH OF THE VIRGIN (*W.* 104), *third state, with the elbow-chair shaded and the scratches or trials of the needle, &c. burnished out* 1

844 MEDEA, or the marriage of Jason and Creusa (*W.* 16), *first state before the crown on the head of Juno, on Japanese paper* 1
Collection—Garle.

845 A MAN MAKING WATER (*W.* 187), *copy.* A WOMAN NAKED, sitting on a hillock (*W.* 195), *rare* 2

846 A WOMAN WITH HER FEET IN THE WATER AFTER BATHING (*W.* 197), *full of burr* 1

847 DIANA BATHING (*W.* 198) 1

848 THE THREE TREES (*W.* 209), *full of burr, particularly in the sky* 1
Collections—Buckingham, Beckford, Hodge.

849 A YOUNG MAN WITH A MEZETIN CAP (*W.* 291), *first state before the introduction of a lock of hair which falls below the chin* 1

850 BUST OF AN OLD MAN WITH A LARGE BEARD (*W.* 292) 1

851 AN OLD MAN WITH A SQUARE BEARD, in a rich velvet cap (*W.* 314) 1

852 THE GREAT JEWISH BRIDE (*W.* 337), *fourth state* 1

Collection—Defer.

853 PORTRAIT OF AN OLD WOMAN SITTING, looking to the right (*W.* 339), *third state, the nose outlined with a second stroke and the black spot erased* 1

854 PORTRAIT OF AN OLD WOMAN SITTING, looking to the left (340), 1

GUIDO RENI.

855 THE VIRGIN AND THE INFANT CHRIST (2), *early state, before the plate was cut* 1

Collections—Pond, Astley.

856 THE HOLY FAMILY (10). THE ENTOMBMENT, after Parmigiano (46) 2

857 SAINT JEROME (15), *first state.* L'AMOUR DE L'ÉTUDE (16) 2

858 A GLORY OF ANGELS, after Lucas Cambiasi (45) 1

Collection—Woodburn.

859 SAINT ROCH RELIEVING THE POOR, after Annibale Caracci (53), 1

Collection—P. Mariette, 1669.

860 THE HOLY FAMILY AND SAINT CLARA, after Annibale Caracci (50), *first state, before the address of Nic. van Aelst* 1

CESARE REVERDINO.

861 THE NATIVITY, after Parmegiano (4) 1

Collection—Esdaile.

862 LEDA AND THE SWAN (21), *proof before the addition of the scarf* 1

863 CHILDREN DANCING TO THE SOUND OF A DRUM (35) 1

864 EIGHT CHILDREN DANCING TO THE MUSIC OF THE BAG-PIPE (38) 1

Collection—Wellesley.

865 DAVID CUTTING OFF THE HEAD OF GOLIATH (*Passavant* 5), *not described by Bartsch, first state, before the address of Pitri de Nobelibus* 1

866 THE ADORATION OF THE SHEPHERDS, *a circular composition* (*P.* 9), *not described by Bartsch* 1

867 THE VIRGIN STANDING IN A CHURCH, 1554 (*P.* 15), *not described by Bartsch* 1

868 THREE WINGED BOYS IN A ROW, the centre one wearing a cap and bells, *no name, undescribed* 1

869 A NAKED BOY RECLINING ON A SKULL, *vignette in a gothic frame, with tablets, on the top one of which a quotation is inscribed, undescribed* 1

JOSEF RIBERA.

870 ST. JEROME, angel above blowing a trumpet (4), *rare* 1
Collection—Barnard.

871 THE MARTYRDOM OF ST. BARTHOLOMEW (6), *and counter-proof of the same* 2
Collections—P. Mariette, 1679, *Barnard.*

872 THE MARIES BEWAILING OVER THE DEAD BODY OF CHRIST (1) 1
Collection—Barnard.

873 SAINT JEROME SEATED READING (3) 1

874 SAINT JEROME, differently treated from the last (5) 1
Collections—P. Mariette 1690, *Barnard.*

875 SAINT PETER PRAYING (7) 1

876 HEADS OF MEN (8 *and* 9) 2
Collections—P. Mariette, 1674, *Barnard.*

877 THE POET CROWNED WITH LAUREL (10) 1
Collections—P. Mariette, 1667, *Barnard.*

878 THE CENTAUR AND THE TRITON (11). CUPID FLOGGING A SATYR (12) 2
Collections—P. Mariette, 1667, *Barnard.*

879 SILENUS CROWNED WITH VINE LEAVES (13), *first state, before the inscription.* And copy reversed 2
Collection—Barnard.

880 EQUESTRIAN PORTRAIT OF DON JUAN OF AUSTRIA (14), view of Naples in the distance, *first state, before the alterations in the plate* 1

881 ILLUSTRATIONS TO A DRAWING BOOK (15-17) 3

Collections—P. Mariette, 1668, *Barnard.*

882 THE REPOSE IN EGYPT, after Carlo Sareceno (*page* 87), presumed to be by Ribera, *proof before the address* 1

Collections—Protten, Woodburn.

ANTONIO RICCIANI.

883 GENERAL MURAT, after Wicar, *private plate, proof with artist's name* 1

Collection—Bernal.

JOSEPH THEODORE RICHOMME.

884 LA VIERGE AU LIVRE, after Raphael, *artist's proof, No.* "29" *on India paper* 1

ROBETTA.

885 ADAM AND EVE WITH THE INFANTS CAIN AND ABEL (4) 1

Collection—Prince de Paar.

886 THE ADORATION OF THE MAGI (6) 1

887 THE MADONNA AND CHILD WITH ANGELS (13), *early state* 1

Collections—Reynolds and St. Aubyn.

888 THE OLD WOMAN AND THE LOVERS (24), *early impression* 1

Collections—Sykes, Esdaile and Bammville.

889 THE YOUNG MAN ATTACHED TO A TREE (25), *early impression* 1

Collection—St. Aubyn.

890 VIRGINIUS SLAYING HIS DAUGHTER (*B.* XIII, *p.* 108, *No.* 5), *Bartsch considers this print to be somewhat in the manner of Robetta* 1

Collection—Richardson.

WILLIAM ROGERS.

891 QUEEN ELIZABETH, most richly habited, bearing the sceptre and globe, standing near a window; with six lines of verse below, beginning:

"The admired Empress through the world applauded," &c.

"*Printed and are to be sould by P. Stent without Newgate*" 1

*** There is an early state of this portrait in the British Museum, probably unique. It is before the plate was reduced in size, giving the figure of the Queen full-length, and with the name of the engraver in full.

ROLAND ROGHMAN.

892 VIEWS IN HOLLAND (1-6), In the Wood at the Hague, &c. 6
Collection—St. Aubyn.

JAN HENDRICK ROOS.

893 THE PEASANT AND HIS FLOCK (38) 1

SALVATOR ROSA.

894 ŒDIPUS EXPOSED ON MOUNT CITHARON (8), *early impression* 1

895 THE DEATH OF REGULUS (9), *early impression* 1

896 THE DEATH OF POLYCRATES (10), *early impression* 1

897 THE FALL OF THE GIANTS (21), *early impression.* PORTRAIT OF AN ECCLESIASTIC, in lithography by J. Schubert 2

898 ST. WILLIAM THE HERMIT (2), AND HIS COMPANION ALBERT (2). JANUS (18). GLAUCUS AND SCYLLA (20). THE HERO SLEEPING BY A RIVER (23) 5

FERRANTES ROSATTI.

899 DAVID WITH THE HEAD OF GOLIATH (1) 1

MARTINO ROTA.

900 THE FLAGELLATION, after Titian (7) 1
Collection—Hodge.

901 THE LAST JUDGMENT, after Michael Angelo (28), *first state, before the address of Lucas Guarinony was erased* 1
Collection—Esdaile.

PETER PAUL RUBENS.

902 SAINT CATHARINE, a design for a ceiling, *early impression* 1
Collection—Sykes, Smith.

JAKOB RUISDAEL.

16. 0. 0 903 THE LITTLE BRIDGE (1), *first state* 1

904 THE TRAVELLERS (4), *first state before the clouds, excessively rare* 1
86. 0. 0 *Collection—Wharnecliffe.*

905 THE CORN FIELD (5), *first state, before the name and address, and before the strong shadow on the trunk of the tree, extremely rare* 1

Collection—Verstock.

906 THE GROUP OF THREE OAK TREES (6) 1

Collection—Garle.

GASPARO RUINA.

907 THE BIRTH OF ADAM, after Michael Angelo, woodcut (*Pass.* VI, 222), *exceedingly rare* 1

Collection—Prince de Paar.

NICHOLAS RYEKEMAN.

908 THE MARIES BEWAILING OVER THE BODY OF CHRIST, after Van Dyck 1

THE MASTER E. S. 1466.

909 THE PENTECOST, the original print from which Israel van Meckenen made a copy (*see Bartsch, No.* 27); this fact is noted by Ottley and Nagler; an impression sold at Wiegel's sale realized a large sum 1

Collections—Ottley, Bromley.

ÆGEDIUS SADELER.

910 THE VIRGIN AND CHILD IN A LANDSCAPE, after Albrecht Dürer, *proof before any letters, extremely rare* 1

JAN SAENREDAM.

911 PARIS AND ŒNONE (37) 1

Collection—Esdaile.

912 LOT AND HIS DAUGHTERS, after H. Goltzius (41), *first state, before the address of B. de Band* 1

913 HONOURS RENDERED TO CERES, VENUS AND BACCHUS (70-72), by their Votaries 3

914 VENUS SEATED BETWEEN BACCHUS AND CERES (69) 1

915 CALISTO BEFORE DIANA (115) 1

HERMAN SAFTLEVEN.

916 THE TWO BOATS (20), *rare* 1

917 THE MANSION AT THE FOOT OF THE ROCK (21), *rare* 1

918 THE LARGE TREE (28) 1

Collection—Wells.

HANS SCHAUFELEIN.

919 THE FLAGELLATION, *the monogram at the bottom on the right.* ONE OF THE WEDDING DANCERS. CHRIST ON THE CROSS; *all woodcuts* 3

BARTOLOMEO SCHIDONE.

920 THE HOLY FAMILY (1), the only etching by his hand, *first state, before the address of Rossi* 1

MARTIN SCHONGAUER.

68.0.0

921 THE NATIVITY (4) 1

Collection—De Vries. Shrimpton

922 THE FLIGHT INTO EGYPT (7) 1

Collections—T. W., Maberly.

42.0.0

923 THE BAPTISM OF CHRIST (8) —— Do 1

Collection—Dumesnil.

90.0.0

924 THE CRUCIFIXION (24) 1

Collections—Buckingham, Bromley. Addington

925 THE VIRGIN AND CHILD (30), *early impression* 1

Collection—Harford.

926 THE TEMPTATION OF SAINT ANTHONY (47), copy by Raphael de May 1

927 SAINT JAMES FIGHTING AGAINST THE SARACENS (53) 1

Collections—Buckingham, D. Bromley.

928 JESUS CHRIST ENTHRONED WITH THE VIRGIN (71) 1

929 JESUS CHRIST STANDING ACCOMPANIED BY SIX ANGELS (*B. Appendix, No.* 34) 1

Collection—Donnadieu.

930 OTLEY'S COPIES FROM SCHONGAUER'S PRINTS — The fighting Peasants, &c. 3

PETER VAN SCHUPPEN.

931 RENAUD CARDINAL D'ESTE, 1662. LOUISA D'ORLEANS, DUCHESSE DE MONTPENSIER, after 2

932 LOUIS XIV, after Charles Le Brun, 1666 1

WILLIAM SHARP.

933 THE DOCTORS OF THE CHURCH, after Guido Reni, *proof before all letters* 1

JOHN KEYSE SHERWIN.

934 A COURT BEAUTY AT HER TOILETTE, drawn and engraved by J. K. Sherwin, *proof before title* 1

WILLIAM SHERWIN.

935 BARBARA DUCHESS OF CLEVELAND AND COUNTESS OF CASTLEMAINE, as a shepherdess with sheep and crook, *proof before the painter's name* 1

936 BLANCHE, LADY ARUNDEL, from the picture at Windsor, *proof before letters on India paper* 1

Collection—Buckingham.

NICOLAUS DE SOU.

937 THE PORTAL OF THE CATHEDRAL NOTRE DAME AT REIMS (*Nagler* iii, *p.* 65, *No.* 11) 1

PETER SOUTMAN.

938 DRUNKEN SILENUS AND NYMPHS, after Rubens (37 *Basan.* 3, *p.* 103) 1

939 THE DESCENT OF THE DAMNED, after Rubens 1

JOHN SMITH.

940 LOT AND HIS DAUGHTERS, *exceedingly rare* 1

941 DEATH OF LUCRETIA, after W. de Ryck, *proof before letters, very rare* 1

JOHN RAPHAEL SMITH.

942 THOUGHTS ON A SINGLE LIFE. THOUGHTS ON MATRIMONY; drawn and engraved by J. R. Smith, a pair 2

943 A SHEPHERDESS, after S. Woodford 1

944 A WIDOW, designed and engraved by J. R. Smith, *very rare.* THE MERRY STORY, designed by J. R. Smith 2

945 A LOISIR, designed and engraved by J. R. Smith, *rare* 1

946 WHAT YOU WILL, designed and engraved by J. R. Smith, *very rare* 1

947 FLIRTILLA, designed and engraved by J. R. Smith 1

948 NARCISSA, designed and engraved by J. R. Smith 1

949 DELIA IN THE COUNTRY, AND DELIA IN TOWN, a pair, after George Morland 2

DIRK VAN STAREN.

950 THE DELUGE (2), *first undescribed state before the work in stipple over the figures* 1

Collection—Terry.

951 CHRIST ADDRESSING ST. PETER AND ST. ANDREW (3) 1

952 ST. PETER WALKING ON THE SEA (4) 1

Collection—Woodburn.

953 CHRIST TEMPTED BY THE DEVIL (5) 1

954 CHRIST AND THE WOMAN OF SAMARIA (6) 1

Collections—Lely, St. Aubyn.

955 ST. BERNARD ADORING THE VIRGIN (8) 1

Collections—Cardinal Feschi, Bammville.

956 ST. LUKE PAINTING THE VIRGIN'S PORTRAIT (9) 1

Collection—Willet.

957 VENUS RIDING ON THE SEA (11), *brilliant impression* 1

R. STAINIER.

958 THE ARTIST'S WIFE, *printed in colours, very rare.* THE RECRUITING OFFICER, both after Francis Wheatley 2

MORITZ STEINLA.

959 THE BURGERMEISTER MADONNA, after Hans Holbein, *fine proof before all letters* 1

DIRK STOOP.

960 THE SET OF HORSES (1-12), *proofs before the numbers* 12

Collections—Ploos van Amstel, Baker.

FRANZ STOSS.

961 THE RAISING OF LAZARUS (1), *a very rare print* 1

182. 0. 0 *Collections—Roscoe, Praun, Wilson, Esdaile, Willet.* Mader.

*** The extreme rarity of this print may be judged of, from the fact that the British Museum does not possess an impression, but only an ordinary carbon photograph.

ROBERT J. STOTHARD.

962 HIS MOST GRACIOUS MAJESTY GEORGE IV, in lithography from a drawing made at Ascot Heath, June 18, 1829 1

JONAS SUYDERHOEF.

963 JOHN THE BOLD, DUKE OF BURGUNDY (*W.* 41), *first state, before the number "2" in the bottom margin* 1

964 ISABELLA CLARA EUGENIA, after Rubens (*W.* 44), *first state, before the number "13"* 1

965 PORTRAIT OF WIKENBURGI (*W.* 97), *first state, before the name of the engraver* 1

966 THE BURGOMASTERS OF AMSTERDAM, after Theod. de Keyser (*W.* 102), *first state, before the artist's names* 1

Collection—Harman.

967 THE PLENIPOTENTIARIES ASSEMBLED AT THE TREATY OF MUNSTER, after Terburg (*W.* 103), *finished impression* 1

Collections—Josi, Esdaile.

968 INTERIOR WITH TWO BOORS DRINKING, after A. Ostade (*W.* 119), *undescribed state, between the second and third, before the address of Clement de Jonghe* 1

Collection—Esdaile.

969 THE FATES, sometimes called "THE GOSSIPS," after A. Ostade (*W.* 120), *first state, before any inscription beyond the margin* 1

970 THE VIOLIN-PLAYER, called "JEAN DE MOFF," after A. Ostade (*W.* 121), *intermediate state, between first and second, with the commencement of the verse* "Als Jan de Moff" *faintly traced in, extremely rare* 1

Collection—Harman.

971 DUTCH PEASANTS QUARRELLING, after G. Terburg (*W.* 122), *first state, no inscription beyond the marginal line* 1

972 INTERIOR WITH PEASANTS PLAYING AT BACKGAMMON, after A. Ostade (*W.* 123), *third state, before the address* 1

973 BOORS REGALING OUTSIDE A CABARET, after A. Ostade (*W.* 124), *second state, before the address, but with the artists' names* 1

Collection—Esdaile.

974 THE OLD SINGER (*W.* 125). A similar subject—THE YOUNG SINGER (*W.* 126), *both second states, with the address* 2

Collection—Esdaile.

975 BOORS FIGHTING WITH KNIVES, after A. Ostade (*W.* 127), *first state, with the white score and the address Clement de Jonghe* 1

976 THE BALL, after A. Ostade (*W.* 128), *first state, with the address of P. Goos excudit* 1

Collection—Esdaile.

HERMAN SWANEVELT.

977 SET OF FOUR OBLONG LANDSCAPES (77-80), *proofs before the artist's name, &c. imperfect set, wanting No.* 78 3

Collections—Gewilt, Hodge.

978 THE WOMAN AND THE FOUR OXEN (78), *proof before the inscription,* 1

Collection—Hodge.

979 THE WOODEN BRIDGE (82), *proof before the inscription* 1

Collection—Brooke.

980 THE TRAVELLERS (88), *proof before the inscription* 1

Collection—St. Aubyn.

981 THE HISTORY OF ADONIS (101-106), *set with the first address, and an undescribed state of* (101) "The Birth of Adonis," *before the additional work in the sky, &c.* 7

982 THE SET OF FOUR UPRIGHT LANDSCAPES (112-115), *in the first state, number one being in an undescribed state before additional work, extremely rare* 4

Collection—Brooke.

DAVID TENIERS (THE YOUNGER).

983 THE VILLAGE FESTIVAL, *with the address of Abraham Teniers* 1

984 THE CARD PLAYERS, *first state, no lettering* 1

985 AN INTERIOR, WITH A MAN CARESSING A WOMAN, *in two states* 2

Collection—Esdaile.

986 PEASANTS SHOOTING AT A MARK, *first state, "Teniers in. et Excud. privilegio"* 1

987 BOORS DRINKING OUTSIDE A CABARET, landscape on the left 1

988 PORTRAIT OF AN OLD MAN, in fur-lined coat, an hour-glass by his side. THE TEMPTATION OF SAINT ANTHONY 2

Collection—Esdaile.

989 INTERIOR OF A KITCHEN IN A FARM HOUSE, a slaughtered calf hanging near the fire-place, *two states, the first the pure aqua-fortis* 2

Collection—Esdaile.

990 SMALL SUBJECTS OF BOORS DRINKING, SMOKING, &C. A MAN PLACING A PLASTER ON HIS HAND 4

Collection—Esdaile.

SEVENTH DAY'S SALE.

JAMES THOMSON.

LOT

991 DIANE DE POICTIERS, from a painting said to be by Primaticcio at Althorp, *proof, open letters, on India paper* 1

PELTRO WILLIAM TOMKINS.

992 MARGARET DUCHESS OF NORFOLK, after Lucas de Heere, 1562, *private plate, proof, open letters, very scarce* 1

993 MRS. SIDDONS, after J. Downman, *very rare* 1

994 A VILLAGE GIRL GATHERING NUTS, and a VILLAGE GIRL SHELLING PEAS, after W. R. Bigg 2

995 A GIRL OF THE FOREST OF SNOWDEN, after H. Bunbury, *proof, open letters.* MATERNAL LOVE (Mrs. Morgan), after J. Russell, *proof* 2

REV. MICHAEL TYSON.

996 JANE SHORE, from an original picture in the Provost's Lodge at King's College, Cambridge, *an etching* 1

LUCAS VAN UDEN.

997 LANDSCAPE, two females in the foreground, one carrying a basket of fruit on her head, after Rubens (58), *proof before the inscription* 1

GERARD VALCK.

998 ELEANOR GWYNN, seated on a bank, caressing a lamb, inscribed beneath—

"The sculptor's part is done the features' hitt
Of Madame Gwin, No Arte can show her witt."

first state, before the cross hatchings on the sky, exceedingly rare 1

Collection—Esdaile.

999 ORTENSE-MANCINI, DUCHESS OF MAZARIN, &c., ~~*first*~~ *state, before the embroidery on the drapery, very rare* 1

Collection—Hodge.

JEAN CHARLES LE VASSEUR.

1000 LA BELLE MÈRE, after Greuze, *proof before the title* 1

1001 LA LAITIÈRE, after Greuze (*Le B.* 21), *proof before letters* 1

Collection—Buckingham.

JOAN ANDREA VAVASSORI.

1002 JUDITH WITH HER ATTENDANT (1), with the words DIVI. IVDIT., *rare and early copy, described by Bartsch* 1

Collection—Cardinal Feschi.

1003 THE DANCE OF FOUR MAIDENS (18) 1

Collections—Sykes, Ottley and Nunn.

1004 THE DANCE OF FOUR MAIDENS (18), *duplicate impression, printed in bistre* 1

E. JOSEPH VERBOECKHOVEN.

1005 LANDSCAPE with man watering his herd, a woman on a donkey near. A MONKEY, and a FOX, *two small etchings* 3

ADRIAN VAN DE VELDE.

1006 THE COW, and two sheep at the foot of a tree (11) 1

1007 THE BULL GRAZING, and the three sheep (12) 1

1008 THE TWO COWS near the trunk of a tree (13) 1

GEORGE VERTUE.

1009 THE COUNTESS OF SUNDERLAND, *proof before letters;* and Print 2

Collection—Buckingham.

1010 THE COUNTESS OF CARLISLE, *proof before letters;* and Print 2

Collection—Buckingham.

ENEAS VICO.

1011 THE ANNUNCIATION, after Titian (3) 1

Collections—De Fries and Wellesley.

1012 VENUS AT HER TOILETTE, from a design probably by Raphael (19) 1

Collection—P. Mariette, 1670.

1013 THE AMOURS OF MARS AND VENUS, from a design probably by Parmegiano (2) 1

1014 THE THREE GRACES, *from the antique* (20) 1

1015 THE AMOURS OF LEDA AND JUPITER, after Purino del Vaga (25) 1

1016 LEDA AND THE SWAN, after Michael Angelo (26) 1

Collection—Woodburn.

1017 MARS, VENUS AND VULCAN, after Parmegiano (27), *both states, the early one very rare* 2

Collections—Sykes, Lawrance and Ford.

1018 THE DISPUTE OF THE MUSES with the Daughters of Pierino (28), *first state, before the address of Ant. Lafrery* 1

Collection—Denon.

1019 THE RAPE OF HIPPODAMIE (30) 1

1020 VULCAN AND THE CYCLOPS forging the arrows of Love, after Francesco Primaticcio (31) 1

Collection—St. Aubyn.

1021 SUBJECT from the Fabulous History of Abert d'Eyb, after Pierino del Vaga (46) 1

1022 THE ACADEMY OF BACCIO BANDINELLI, from the Painter's own design (49) 1

CORNELIS VISSCHER.

1023 THE DEAD BODY OF CHRIST in the lap of the Madonna, after Tintoretto (*Smith, p. 4, No. 8*), *second state, before the address of N. Visscher* 1

Collection—Beckford.

1024 THE PANCAKE WOMAN, from the Artist's own design (*S.* 13, 42), *third state, with the cross hatchings introduced on the old woman's left hand* 1

1025 THE RAT KILLER from the Engraver's own design (*S.* 14, 43), *second state, with the "Exc." under "Ins." on the paper at top* 1

1026 THE BOHEMIAN WOMAN (*S.* 15, 44), *finished, but before any letters* 1

Collections—Ploos van Amstel, De Fries and Verstolk.

1027 SAINT FRANCIS receiving the Infant Christ from the Madonna, after Rubens, the head only of the Saint by C. Visscher, *not described by Smith* 1

1028 THE MOUSE TRAP, from his own design (*S.* 16, 45), *second state, before Visscher's name, but with the cross lines on the chin of the boy* 1

1029 A CAT SLEEPING, from the Engraver's own design (*S.* 16, 46), *second state, with the name of C. Visscher* 1

1030 THE ANTIQUARY, Andrea di Odoni, from the picture at Hampton Court, by Lorenzo Lotto (*S.* 18, 52), *first state, before any letters* 1

1031 THE CONCERT, after A. Brauwer (*S.* 23, 64), *first state, before the inscription "Trahit sua quemque voluptas"* 1

Collection—C. Josi.

1032 THE SURGEON, after A. Brauwer (*S.* 24, 66), *third state, before the inscription and the address* 1

1033 THE SKATERS, after Adrian Ostade (*S.* 30, 79), *second state, before any letters, but with the diagonal lines in front of the chimney, &c.* 1

1034 THE OLD COUPLE COURTING, after A. Ostade (*S.* 31, 82), *first state, before "et" between pinxit and excud., excessively rare* 1

Collections—Yver and Verstolk.

1035 PORTRAIT OF POPE ALEXANDER VII (*S.* 33, 86), *fourth state, with the address of Clement de Jonghe* 1

Collection—De Fries.

6.16.6

1036 PORTRAIT OF GELLIUS DE BOUMA (*S.* 34, 89), *second state, before the date* 1656 *in the centre at bottom* 1

Collection—Woodburn.

8.8.0

1037 PORTRAIT OF WILLIAM DE RYCK (*S.* 45, 115), *third state, the upper part of the right ear made light, and before the twelve lines were effaced* 1

Collection—Brooke.

1038 HEAD OF AN OLD WOMAN (*S.* 51, 129), *first state, proof before all letters, and second state* 2

1039 HEAD OF AN OLD WOMAN (*S.* 51, 129), *second state* 1

1040 PORTRAIT OF PHILIP II, King of Spain, after Titian (*S.* 68, 182), *third state, with the date of* 1549 1

JAN VISSCHER.

1041 HEAD OF AN OLD WOMAN, after C. Visscher (*W.* 25), *proof before letters and finished impression.* HEAD OF A MAN, the companion Print, also after C. Visscher 3

1042 THE FOUR CAMP SCENES, after P. Wouvermans (*W.* 42, 45), *fourth states before the address of P. Schenk* 4

Collection—P. Mariette, 1670.

1043 THE BACKGAMMON PLAYERS, after A. Ostade (*W.* 51), *proof before any inscription; Collections—Birsit, De Fries, Gavet and Baker.* THE SPINNERS, after A. Ostade (*W.* 50), *proof before any letters*

Collections—Gavet and Wilson 2

1044 PEASANTS DANCING OUTSIDE AN ALE HOUSE, after A. Ostade (*W.* 56), *proof before letters; Collection—Gewil.* LANDSCAPE with woman milking a goat, after Berchem, *De Widt excudit* (*W.*133). LANDSCAPE with a man about to mount a horse, after Berchem, *De Widt* 3

Collections—P. Mariette, 1661, *and Baring*

1045 BERCHEM'S BALL (*W.* 71), the Engraver's finest work, *first state before all letters* 1

Collection—Esdaile.

1046 THE FOUR TIMES OF THE DAY, after Berchem (*W.* 146, 149), *second states, with the artists' names* 4

LAMBERT VISSCHER.

1047 PORTRAIT OF JAN DE WIT, half-length (*Wessely* 20) 1

SIMON DE VLIEGER.

1048 THE ROADWAY NEAR A RIVER (6), *early impression* 1
Collection—Maberly.

1049 THE WOOD NEAR A CANAL, *early impression* 1
Collection—Maberly.

1050 SET OF ETCHINGS OF VARIOUS ANIMALS (11-20), *before the numbers* 10
Collection—Johnston.

JAN VAN VLIET.

1051 SUSANNAH AND THE ELDERS, after Jan Lievens 1

1052 ISAAC ENRAGED AT THE IMPOSITION OF JACOB AND REBECCA, after Jan Lievens 1
Collection—Aylesford.

1053 LOT AND HIS DAUGHTERS, after Rembrandt, 1631 1
Collection—Hodge.

1054 ST. JEROME PRAYING IN A CAVERN, with crucifix before him, after Rembrandt, *the master's finest work* 1
Collection—Debois.

1055 AN ASSEMBLAGE OF PEASANTS REGALING, *first state, before the address of Peyenaar* 1
Collections—Dijonval and Buckingham.

1056 TWO BUSTS OF MEN, after Van Lievens 2

1057 THREE BUSTS OF MEN, after Van Lievens 3

1058 AN OLD WOMAN SEATED READING, after Rembrandt 1
Collection—P. Mariette, 1667.

1059 THE VILLAGE BALLAD SINGERS, *first state, before the address* 1
Collection—St. Aubyn.

1060 THE SET OF BEGGARS, "By t. Geeue Bestaet Ons leeue," *before the address and also before the numbers* 10

ROBERT VANDER VOERST.

1061 WILLIAM HERBERT, Earl of Pembroke, after Mytens 1
Collection—Martin.

LUKAS VORSTERMAN.

1062 THE FLIGHT INTO EGYPT, after P. P. Rubens 1

Collections—Hibbert and Esdaile.

1063 CHRIST APPEARING TO TWO SAINTS, after Rubens 1

1064 THE DESCENT FROM THE CROSS, after Rubens 1

1065 THE DEAD BODY OF CHRIST, after A. Van Dyck, *first state, before the third line of the inscription, commencing "Per illustri," and before the word "excudit" after sculp.* 1

1066 SAINT GEORGE SLAYING THE DRAGON, after Raphael; and copy reversed, by Ragot 2

1067 THE SEVEN CARDINAL SINS, after A. Brauwer, *proofs* 7

1068 THE EMPEROR CHARLES V, after Titian 1

1069 THOMAS HOWARD, Earl of Arundel, after Van Dyck, *printed on vellum* 1

Collection—Hodge.

1070 THOMAS HOWARD EARL OF ARUNDEL and his Wife Alatheia Talbot, after Van Dyck 1

1071 ISABELLA D'ESTE, after Rubens 1

NICOLAS JOSEPH VOYEZ.

1072 LE FRUIT DE L'AMOUR SECRET, after Baudouin 1

CORNELIS DE WAEL.

1073 PORTION OF DIFFERENT SETS OF TRADES, the Customs of Sailors and Slavers, &c. *some of them erroneously described by Bartsch under Jan Baptist de Wael* 17

JAMES WALKER.

1074 THE YOUNG MAID AND OLD SAILOR, after Henry Walton, *rare* 1

WILLIAM WARD.

1075 THE PRINCESS AUGUSTA, after J. Henry Ramberg 1

20.10.0 1076 MRS. BENWELL, after John Hoppner, *proof, open letters, rare* Harr

1077 ALINDA, *W. Ward delin. et sculpt.* 1

1078 THE CHOICE, after W. Ward 1

1079 CONSTANCY ; VARIETY, a pair, after George Morland 2

1080 THE CYPRIAN VOTARY, *Ward del. et sculpt.* 1

1081 LOUISA, *drawn and engraved by W. Ward* 1

1082 LUCY OF LEINSTER, *W. Ward fecit* 1

1083 REFLECTION, after Henry Ramberg 1

1084 THE SOLILOQUY, *painted and engraved by W. Ward, proof, rare* 1

ANTONI WATERLOO.

1085 A SET OF SMALL LANDSCAPES—WOODLAND SCENES (53-58), *uniform set* 6

1086 SET OF LARGE OBLONG LANDSCAPES (113-118) 6

1087 SET OF SMALL LANDSCAPES (65-70) 6

1088 ROCKY LANDSCAPES (71-76), *uniform set* 6

1089 SET OF LARGE OBLONG LANDSCAPES (107-112) 6

Collection—Bree.

1090 THE ROADWAY THROUGH THE WOOD (108), *curious unfinished state of one of the above set before much work in foreground, &c.* 1

1091 THE FARM ON THE BANK OF A RIVER (116), *first state, before the branches and foliage on the tree on the right, very rare* 1

Collection—Bree.

1092 THE SET OF LARGE UPRIGHT LANDSCAPES, WITH FIGURES (119-124) 6

Collection—Dumesnil.

1093 THE CAVALIER NEAR THE GATE (117), *early state, before the foreground and the large trees on the right were strengthened, very rare* 1

1094 LARGE UPRIGHT LANDSCAPES, with subjects from the Old Testament (131-136), *uniform set* 6

CAROLINE WATSON.

1095 MISS BOVER, after J. Hoppner, *rare* 1

THOMAS WATSON.

1096 A YOUNG LADY IN WALKING COSTUME, after D. Gardner, *printed in colours, an oval* 1

JOHANN WECHTELIN.

1097 THE VIRGIN SEATED IN A GARDEN (2) 1
Collection—St. Aubyn.

1098 PYRAMUS AND THISBE, *very fine, curious and undescribed state before the building and extreme distance on the left, and also before the moon was altered to a crescent and the background white*
Collections—P. Mariette, 1668, *De Vries, M'Intosh.*

1099 ALCON IN THE ISLE OF CRETE (9)
Collection—Prince de Paar.

1100 THE KNIGHT ACCOMPANIED BY A HALBERDIER (10) 1

CHARLES WHITE.

1101 ELIZABETH CHUDLEIGH, afterwards Duchess of Kingston, *proof, rare* 1

EDWARD WILLIAMS.

1102 THE LOVELY BRUNETTE, after W. Ward 1

JAN WITDOEC.

1103 THE RAISING OF THE CROSS, after Rubens, on three sheets 1
Collection—Terry.

THE BROTHERS WIERIX.

1104 JOANNES A JESUS MARIA (*Alvin* 978) 1

1105 ETERNITÉ DES PERSIES, Anton Wierix (*A.* 1210), *first state, before the address of Jerome* 1

1106 HENRIETTE DE BALZAC D'ENTRAGUES DUCHESSE DE VERNEUIL—GABRIELLE D'ESTRÉES (*Alvin*, 1860) 1

1107 CATHERINE OF BOURBON, SISTER OF HENRI IV, by Jan Wierix (*Alvin*, 1872) 1
Collection—Martin.

1108 ISABELLA CLARA EUGENIA, by Anton Wierix (*Alvin*, 1954), *first state, before the address of Jerome Wierix* 1
Collection—P. Mariette, 1672.

1109 JAMES I. AND HIS QUEEN ANNE OF DENMARK (*Alvin*, 1956), full-lengths standing side by side, *Johan. Wirick. F. et excud. cum. Privil. Sig. De Buschen* 1

Collection—Buckingham.

1110 MARIE DE MEDICIS, QUEEN OF HENRY IV, by Jan Wierix (*Alvin*, 1978), *with the first address* 1

Collection—Martin.

1111 QUEEN ELIZABETH, by Anton Wierix (*Alvin*, 1892) 1

1112 WILLIAM I. PRINCE OF ORANGE, the Taciturn, full-length (*Alvin*, 1992), *first state, before the address of Jerome* 1

JEAN GEORGES WILLE.

1113 AGAR INTRODUCED TO ABRAHAM BY SARAH, after Dietrich (*Le Blanc* 1), *proof before the arms and all letters* 1

Collection—Terry.

1114 THE DEATH OF MARK ANTHONY, after P. Battoni (*Le B.* 4), *before the arms and border, but before all letters* 1

1115 THE DEATH OF CLEOPATRA, after G. Netscher (*Le B.* 5), *proof with the arms, but before all letters* 1

1116 LES MUSICIENS AMBULANS, after Dietrich (*Le B.* 52), *fourth state, with the vowel* e *after the word* Electoral 1

1117 LE CONCERT DE FAMILLE, after D. Schalken (*Le B.* 54), *proof with the arms, but before all letters* 1

1118 L'INSTRUCTION PATERNELLE, after G. Terburg (*Le B.* 55), *proof with the border, but before the arms and all letters* 1

1119 LES BONS AMIS, after A. van Ostade (*Le B.* 56), *proof with the arms, but before all letters* 1

1120 LE JEUNE JOUEUR D'INSTRUMENT, after G. Schalken (*Le B.* 57), *proof before arms and all letters* 1

1121 LA TANTE DE GÉRARD DOW, after G. Dow (*Le B.* 60), *proof with artists' names, slightly etched in* 1

1122 LA DÉVIDEUSE, after Gerard Dow (*Le B.* 61), *proof with arms, but before all letters* 1

1123 LA LISEUSE, after Gerard Dow (*Le B.* 62), *proof before the arms and all letters* 1

1124 LA MÉNAGÈRE HOLLANDAISE, after Gerard Dow (*Le B.* 63), *proof before arms, and also before all letters* 1

14.0.0

1125 La Tricoteuse Hollandaise, after F. Mieris (*Le B.* 64), *proof before the arms and all letters* 1

1126 L'Observateur Distrait, after F. Mieris (*Le B.* 65), *with the remark, and the arms, but before all letters* 1

Collection—Durand.

1127 Le Petit Physicien, after G. Netscher (*Le B.* 66), *proof with arms, but before all letters* 1

1128 La Gazetière Hollandaise, after G. Terburg (*Le B.* 68), *proof with arms, but before all letters* 1

1129 La bonne femme de Normandie, after P. Alexandre Wille (*Le B.* 71), *proof with arms, but before all letters* 1

Collection—Debois.

1130 Sœur de la femme de Normandie, after P. Alexandre Wille (*Le B.* 72), *proof before arms and all letters* 1

1131 Marquis de Marigny, after Jean de Tocqué (*Le B.* 125), *proof with the arms, but before all letters* 1

WILLIAM WOOLLETT.

1132 Death of General Wolfe, after B. West, R.A., *proof open letters on india paper* 1

1133 The Battle of La Hogue, after B. West, R.A., *early impression* 1

1134 Cicero at his Villa, after Richard Wilson, R.A. 1

1135 Diana and Actæon, after Filippo Lauri, *proof with arms* 1

1136 The Happy Villagers and the Jocund Peasants, after Cornelius Dusard, *proof before all letters, excepting the artist's names, which are merely etched in* 2

JOHANNES WOUTNELIUS.

1137 Elizabeta D. G. Anglia, Franciæ, Hiberniæ et Verginiæ, &c., full-length, richly habited, holding the orb and sceptre, standing between two emblematic pillars, the open sea with ships seen in the distance, 1596, *an extremely rare portrait* 1

Collection—Roby.

MONOGRAM, L.C.Z.

8/- 0 0 1138 Christ's Entry into Jerusalem (2) Dan Lo 1

Collection—Debois.

JAN ZAAL.

1139 Boar Hunt, after Snyders, *G. Valck excudit* 1

MARTIN ZASINGER.

1140 Solomon adoring Idols (1), *brilliant impression.* Solomon's Idolatry 1

Collection—Debois.

1141 The Virgin and Child in a Landscape (2) 1

1142 Saint Christopher crossing the River (8) 1

1143 The Couple embracing in a Chamber (15) 1

Collection—Debois.

1144 The Thoughts of Death (17) 1

1145 The Subjection of Man (18) 1

1146 The Dead King and his Sons (4) 1

1147 The Grand Ball (13) 1

Collection—Esdaile.

1148 The Grand Tournament (14) 1

LUDWIG KRUG.

1149 The Nativity (1) 1

Collection—De Fries.

1150 The Adoration of the Magi (2) 1

1151 The Virgin suckling the Infant Christ, *not described by Bartsch* 1

1152 Two naked Women (11), *an early impression* 1

Collection—Storck.

REINIER ZEEMAN.

1153 The Mutiny of Fishermen (2), *first state, before the address, Dancker Dankerts exc., of the greatest rarity* 1

1154 Set of Marine Pieces (31-38), *first state, with the address of Dancker Dankerts* 8

1155 A SEA VIEW, with Sawyers at work on the beach (144), *rare, first state, before the inscription on the flag of the vessel seen on the right* 1

ZWOLL, MASTER OF THE NAVETTE.

1156 THE TAKING OF CHRIST (4), *excessively rare* 1

26.10.0 Kutekunst.

1157 Four Portfolios, Royal, with flaps, *half green morocco* 4

1158 Four Portfolios, belonging to the same series 4

1159 Four Portfolios, belonging to the same series 4

1160 Four Portfolios, belonging to the same series 4

1161 Three Portfolios, belonging to the same series 3

1162 Three large Portfolios, Atlas, &c. 3

1163 A MAHOGANY PRINT PRESS, WITH WHITE MARBLE TOP, CONTAINING TWELVE DRAWERS, 43½ *inches high*, 33½ *inches deep*, 48 *inches wide*

Total produce of the Sale
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an amount exceeding by
two 3rds the sum given for
the whole Collection
Formed by Wm St John Dent,
a Retired Military Officer,
who devoted the last 30 years
of his life to the Study
and Acquisition -

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